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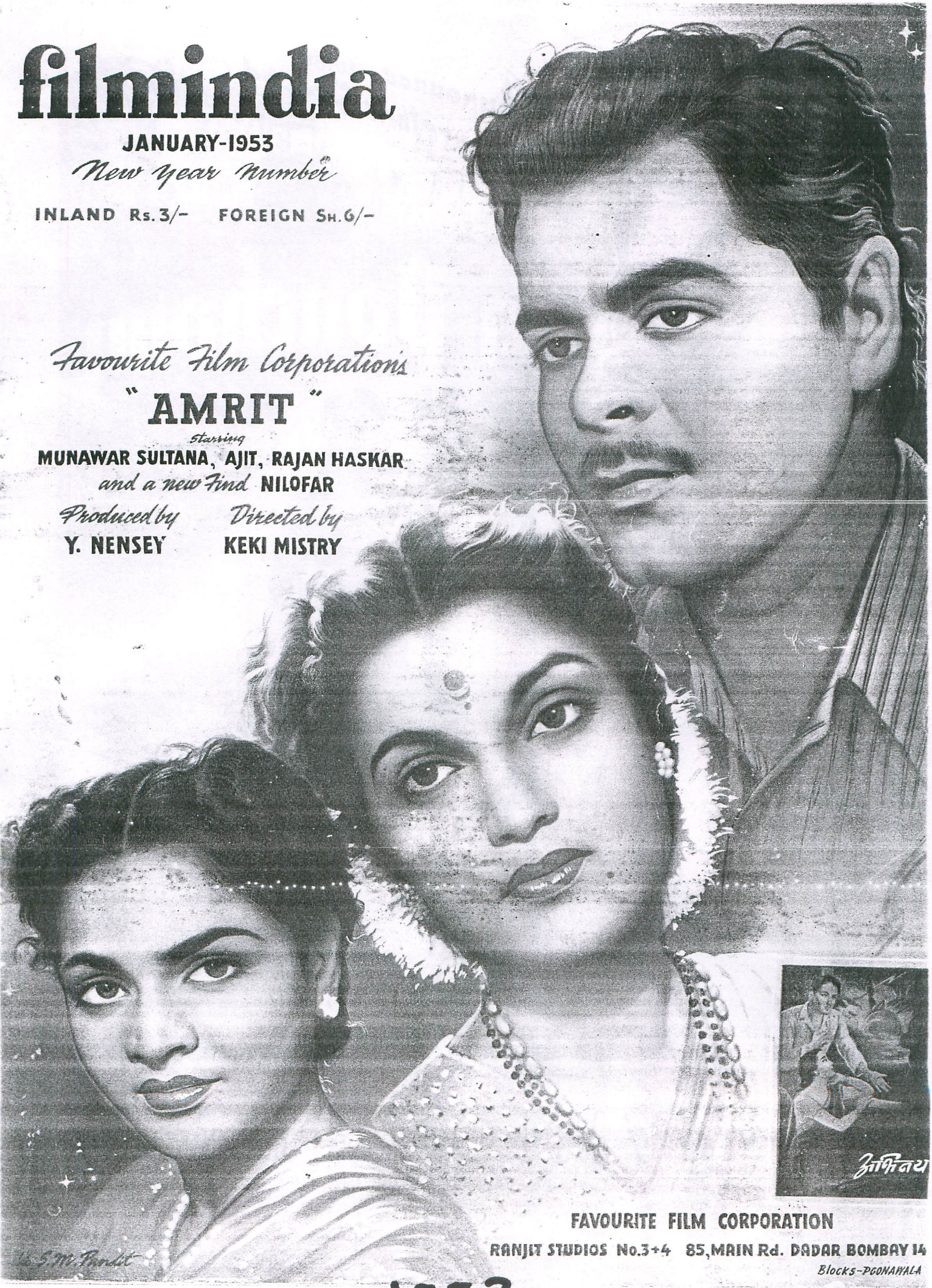

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**Wondering? Yes, she is at an age where they all wonder. And then one day they wander and discover. And once they discover they don't wonder any more. Then they make others wonder. It is the first man that makes all the difference to a woman's mind and character. And let us therefore wish Nina Maker, this pretty charmer of Omar Khayyam's "Anndata", the right introduction at the right time.**

## Nehru's Martyr!

Potti Sriramulu is dead. Sriramulu was a patriot and Congressman of Andhra. He undertook a fast unto death on October, 19, and 58 days later with one final sip of death he broke his fast at 11-20 P.M. on December, 15, and passed into eternity.

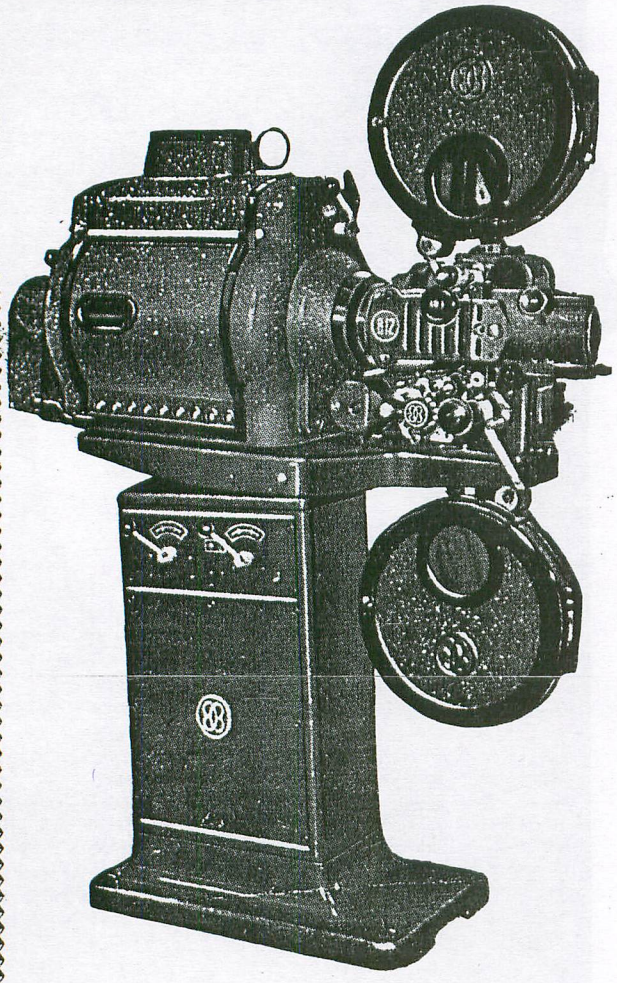
Sriramulu was only 51 years old. He was a stern Gandhian Congressman who had taken a prominent part in the salt satyagraha and civil disobedience campaigns led by Mahatma Gandhi. He was imprisoned twice by the British during the "Quit India" movement of 1942. He was in charge of the Gandhi Memorial Fund in Andhra. All this shows that Sriramulu was an honest and trusted Congress leader of Andhra. He was not an unknown man in the Congress hierarchy. All the Congress angels in the country knew Sriramulu intimately and respected him for his honest and sincere devotion to the Congress ideals.

And yet Sriramulu was allowed to die, a slow, lingering death after 58 days of fasting. Not one of the Congress angels stirred even his little finger to save him. Perhaps likening him with themselves they thought that Sriramulu would give up the fast in good time and live to enjoy the Ram Rajya which the Congress had ushered in this country. But they misjudged Sriramulu. The yard-stick with which they measured this great soul has itself become corrupt and vicious after Gandhiji's death and Sriramulu could not be measured by it.

Sriramulu was one of the trusted lieutenants of Gandhiji in our battle of freedom and as such he had lived too long and too near the Master to miss the zeal and sincerity which permeated Gandhiji's entire life. Sriramulu had acquired the rare Gandhian character and when he undertook his fast unto death he knew what he was doing. Besides, like his Master, Sriramulu was a veteran in fasting, having fasted on three occasions previously. On October 19, Sriramulu decided to die by fasting unto death so that his 21 million Andhras may get justice and fair play. Sriramulu did not expect his Congress colleagues to save him. He knew them too well and he knew that he would ultimately be a victim of the criminal procrastination of the Congress government and leaders. That is what gives Sriramulu's self-immolation a spiritual complexion and makes him the greatest martyr of Andhra. He passed into eternity with full faith in the corruption and viciousness of the Congress leaders.

Why did Sriramulu choose this method of dying? Gandhiji supplies the answer: "In my opinion fasting for purification of self and others is an age-long institution and it will subsist so long as man believes in God. It is a prayer to the Almighty from an anguished heart . . . .And fasting is the sincerest form of prayer".

Yes, Sriramulu's fast was also a prayer to the



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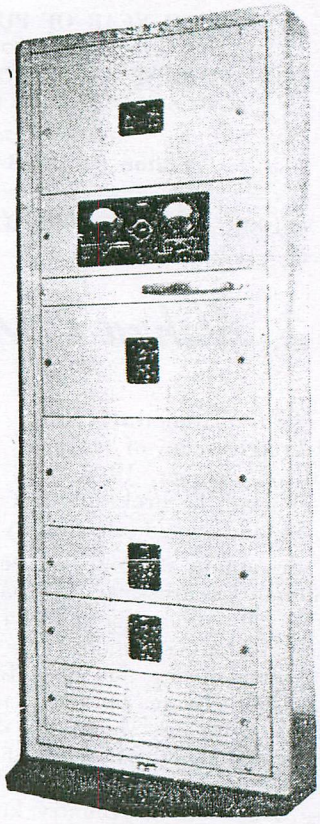

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almighty Congress to proceed immediately with the formation of the Andhra State and fulfill a thirty-two-year old promise given by the Congress on December, 26, 1920, at its Nagpur session. And Sriramulu's fast was a prayer from an anguished heart because it symbolised the hopes and frustrations of 21 million Andhras.

But for 58 long days, while this noble martyr of Andhra lay dying a little every day, no one listened to his prayer. All his old white-capped colleagues, who had once walked with him in the saintly shadow of Gandhiji, had suddenly become deaf. Nehru, Gandhiji's heir, was busy building his 5-year paper boat, designing the destiny of millions in years to come. In these 58 days during which Sriramulu was travelling towards eternity every minute, Nehru, however, found time to visit Calcutta, Shillong, Tezpur, Dibrugarh, Abor Hills, Agartala, Saugor, Nagpur, Wardhaganj, Lucknow, Banares, Sanchi, Gwalior, Bhopal and Bombay and deliver over 132 lectures to a word-weary nation.

He got time enough to "discover" Assam and find the women of tribal Assam "attractive and intelligent". On November, 1, he found time to dance with children at Sewagram. In Bombay he distributed prizes to the cadets of the "Dufferin", visited a school for the blind and got himself garlanded by the members of Balkanji-Bari. He covered over 8000 flying miles in 58 days with his usual courtiers and foreign lip waiters. And he kept the Parliament sizzling with his rhetoric and temper on every subject from Korea to Kashmir.

But Nehru did not find time to fly to Madras to visit an old Gandhian friend and colleague and request him to give up his fast unto death promising to look into the matter of forming an Andhra State immediately

God had to answer Sriramulu's prayer before

**Nothing in the world is more dangerous than a woman dressed and set to kill. Look at this tantalizing proposition, Kuldip Kaur in "Baaz", a thriller directed by Guru Dutt.**

**Women look beautiful in temper but they become a greater nuisance afterwards. Guru Dutt will soon find that out when Geeta Bali brings out the tears in "Baaz".**

**Push him away the first time if you want him to come again and again. Kuldip Kaur does the trick with Guru Dutt in "Baaz" a picture of H. G. Films.**

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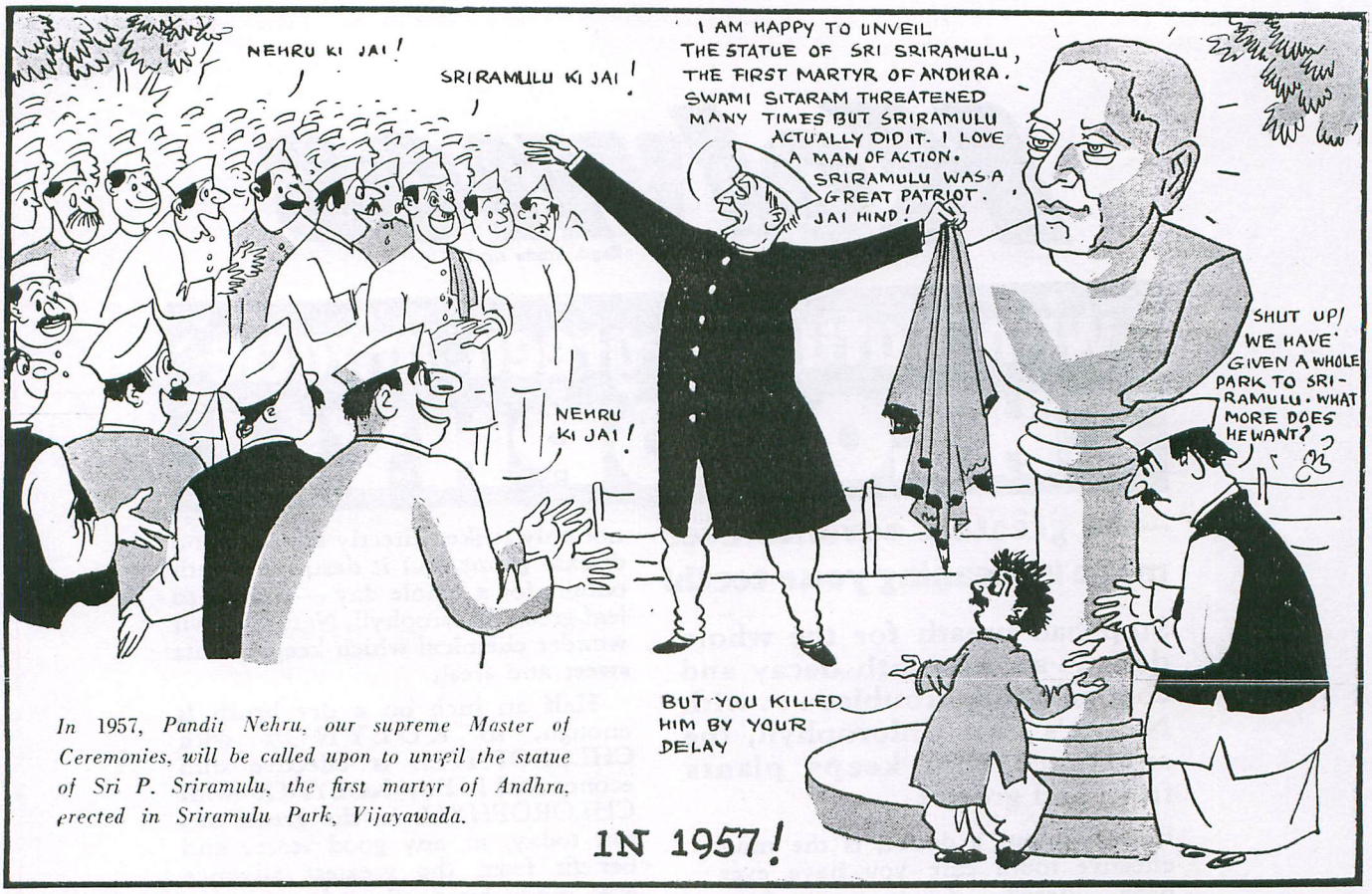
NEHRU KI JAI!
SRIRAMULU KI JAI!
I AM HAPPY TO UNVEIL THE STATUE OF SRI SRIRAMULU, THE FIRST MARTYR OF ANDHRA. SWAMI SITARAM THREATENED MANY TIMES BUT SRIRAMULU ACTUALLY DID IT. I LOVE A MAN OF ACTION. SRIRAMULU WAS A GREAT PATRIOT. JAI HIND!
NEHRU KI JAI!
SHUT UP! WE HAVE GIVEN A WHOLE PARK TO SRI-RAMULU. WHAT MORE DOES HE WANT?
BUT YOU KILLED HIM BY YOUR DELAY
IN 1957!

*In 1957, Pandit Nehru, our supreme Master of Ceremonies, will be called upon to unveil the statue of Sri P. Sriramulu, the first martyr of Andhra, erected in Sriramulu Park, Vijayawada.*

Nehru could be moved to give an assurance—an assurance once again—that immediate steps would be taken for the formation of Andhra State on the basis of the principles laid down in the J. V. P. Report. (A copy of which is not available anywhere in India. God bless the Congress!)

We don't care whether they form a separate Andhra State or not. If the Andhras want it too badly, they are bound to get it some day and they will richly deserve it because many more Sriramulus will have to be sacrificed before the altar of the almighty Nehru before he finally agrees to bestow his blessings. But whether Andhra is made a separate state or not, the death of Sriramulu must remain on Nehru's conscience, because he could have prevented the self-immolation of a brave and noble soul with the movement of his little finger. He did not do so and allowed an honest Hindu Congressman to die in the fire of his own virtue and nobility.

But the same old Nehru behaved differently when Sheikh Abdullah raised the banner of revolt and not only demanded the end of Dogra rule in Kashmir but also wanted an independent flag for his sultanate in that State.

In a fighting speech given at Jammu, Sheikh Abdullah described India as a hotbed of Hindu communalism, refused to accede to India fully, loudly wondered what would happen to the Muslims of Kashmir if Pandit Nehru dies, questioned the intentions of India regarding Kashmir and defied every one including India in the following words: "In conclusion, I would do some plain speaking for the sake of the Indian press. It is that Sheikh Abdullah does not fear anyone in this world. He will not bow down before India or Pakistan or America or any other nation. Let them get this fact right."

To meet the revolt of Sheikh Abdullah, the man whom Nehru embraces twice a month, Pandit Nehru hastened even to modify our Constitution in respect of citizenship, fundamental rights, the jurisdiction of the Supreme Court, the head of the State, the emergency powers of the President and the National Flag—not to mention the financial integration which has already begun by India providing 13 crores of rupees in the Five Year Plan for Kashmir i.e. several crores more than any of our Part "C" States in the Indian territory gets.

Pandit Nehru's policy in appeasing Sheikh Abdullah, Nehru has himself described in the following words: "The position as I said is a dynamic (Everything is dynamic to this peace pigeon) and a changing one (How else could the principles and the Constitution change?). I think we have arrived at very satisfactory decisions (By "we", he probably means Sheikh Abdullah and himself) and agreements which are in consonance with the wishes of the people of Kashmir (What about the wishes of the people of India and Andhra?) and in consonance with the Constitution. (Constitution of Sheikh Abdullah?). I repeat that there is nothing final about this. (There cannot be anything final about our Prince of Denmark). Gradually

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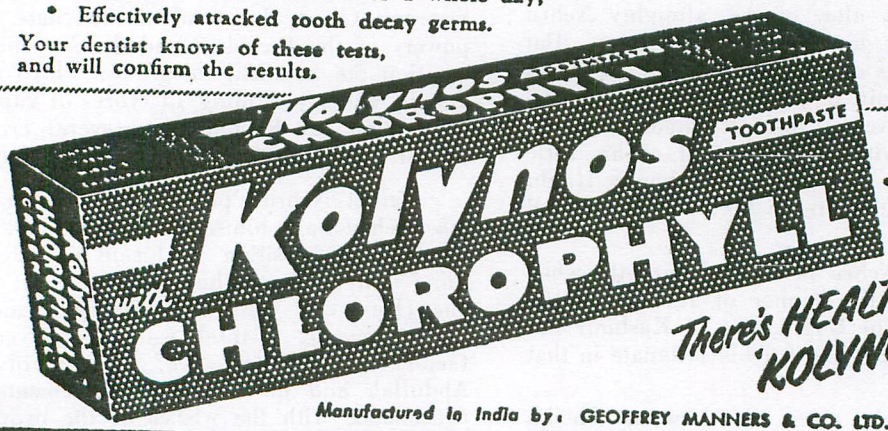


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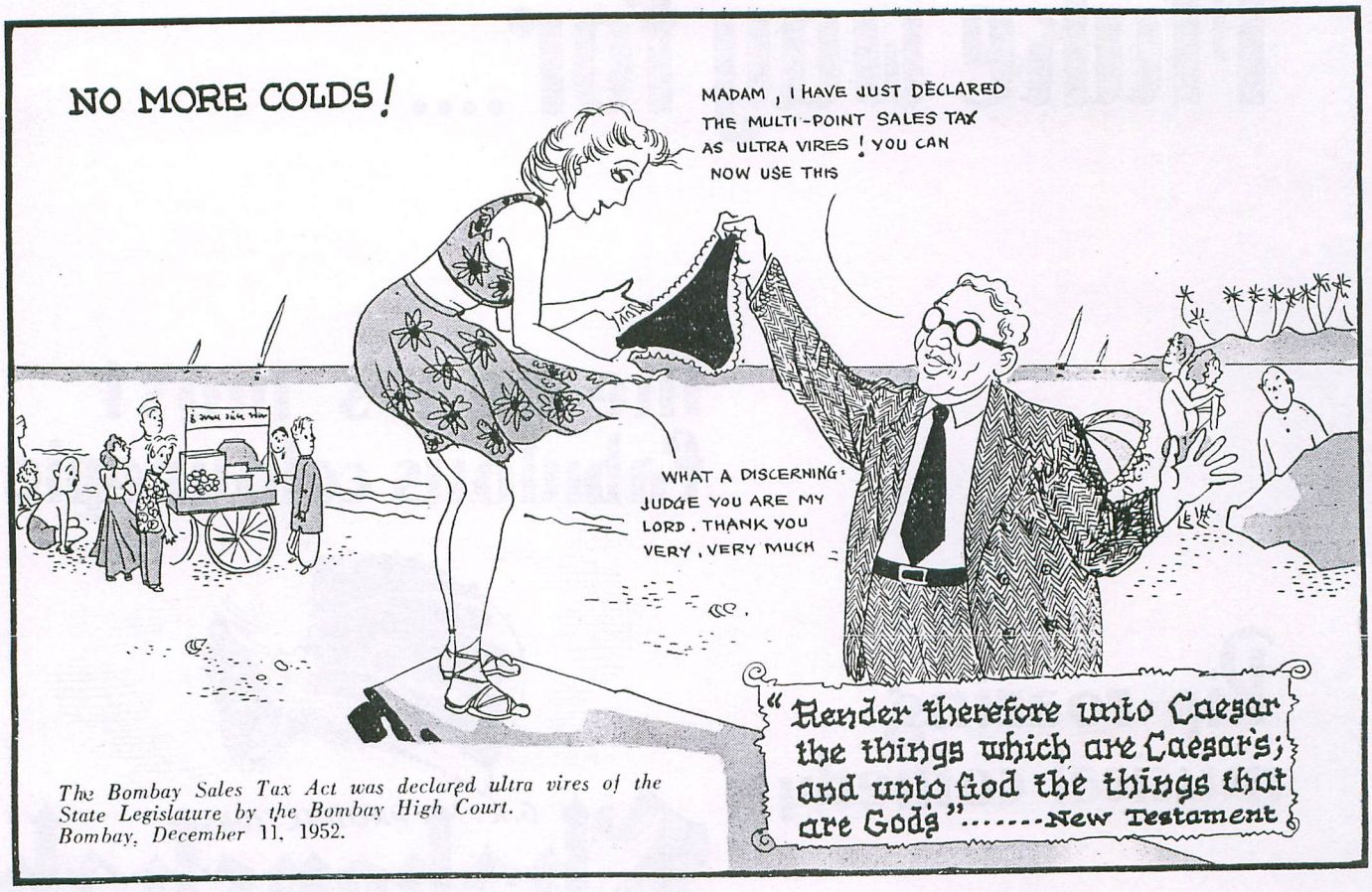
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MADAM, I HAVE JUST DECLARED THE MULTI-POINT SALES TAX AS ULTRA VIRES! YOU CAN NOW USE THIS
WHAT A DISCERNING JUDGE YOU ARE MY LORD. THANK YOU VERY, VERY MUCH
"Render therefore unto Caesar the things which are Caesar's; and unto God the things that are Gods".....New Testament

*The Bombay Sales Tax Act was declared ultra vires of the State Legislature by the Bombay High Court. Bombay, December 11, 1952.*

we can fill in further details later. (He did this later by providing 13 crores of rupees for Kashmir in the 5-year Plan). I presume that at present the relationship of Jammu and Kashmir with the Union of India is governed more or less by Article 370. (Mark "presume" and "more or less"—nothing definite where Nehru is concerned). There is a confusion in the mind of some people in regard to it. (Only in his own, not in ours! We know this game too well). The accession is complete in law and in fact (Kashmir law, of course!). The State of Jammu and Kashmir is a constituent unit like any other state (Only any other state can not have a separate flag of its own) and it is part of the territory of India. (A part with a rebel as a ruler). The people of Jammu and Kashmir are citizens of India (to be fed and pampered by us) but the subjects to which Kashmir has acceded are limited and less than those to which other States have acceded. (Other subjects made Sheikh Abdullah look towards Pakistan). The remarks in the brackets are ours.

This man, who talked of "principles laid down in the J. V. P. Report" when Sriramulu was speeding towards eternity, did not stop at changing our very Constitution which we, the people of India, have solemnly given to ourselves. To win Sheikh Abdullah's smile and embrace and to stabilize his sultanate, Nehru rushed and even changed our Constitution but he did not rush to the bedside of Sriramulu, an old colleague and Congressman, to persuade him to break the fast and stop him from dying.

That is the type of man our Prime Minister is. His principles have community and changeability. This phase in his mental character has already taken a heavy toll from our people. After five years of freedom and self-rule, our refugees are still in the streets while their homes in Pakistan are accommodating brigands and cut-throats. Frightened Hindus from East Pakistan are still rushing naked and starving into our crowded homes to share half from half the bread that we get. Month after month we are being shot at by Pakistan's border police. Congressmen like Pandit Jagannath Shastri from Jubbulpore and Potti Sriramulu have already laid down their lives. Under the rule of this man of "principles", scandals are growing, starvation is increasing and taxation is crushing the people. No one knows what these Congressmen mean by Ram Rajya! Is it the kingdom of eternity to which Sriramulu went?

Living on the oxygen of the crowds and eating his own words to satisfy his ever-changing appetite for power and glory, Pandit Nehru has thrown a nation of 350 million people into an abyss of despair and frustration. Taking away the glow from the faces of millions, he is painting his own halo of glory and glamour.

But with all his glory and glamour, the blood of Sriramulu must remain on the conscience of Pandit Nehru.

What greater price can a nation of idol-worshippers pay for their blind hero-worship?

Bombay.
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*Photography*: Y. D. SARPOTDAR *Dances*: VINOD CHOPRA
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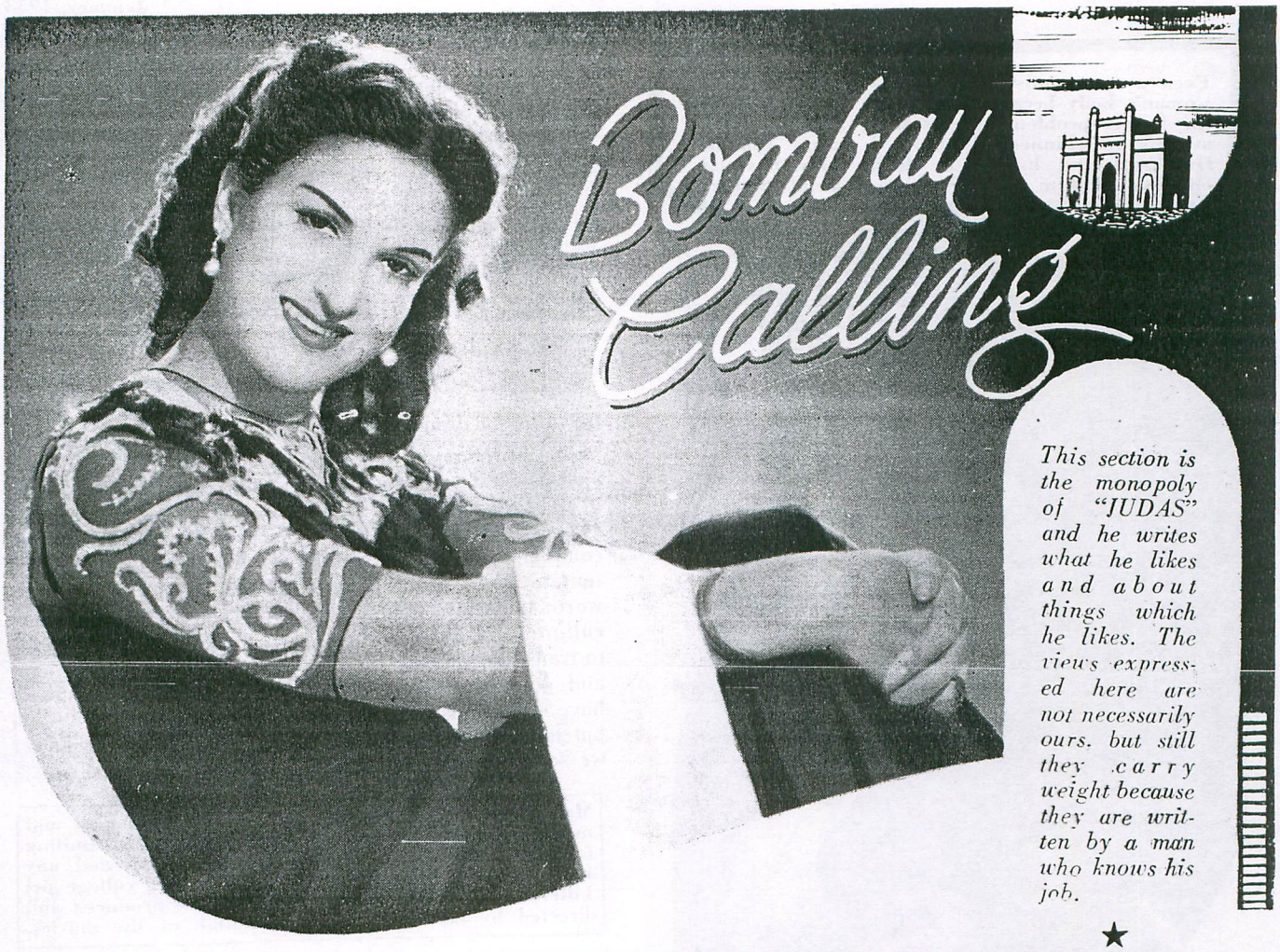



*This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours. but still they carry weight because they are written by a man who knows his job.*

★

**How naive? But look a little closely at those narrow, sparkling eyes and if you have the vision you will realize that the inviting smile is merely an unconscious stretch of the mouth to reveal a set of good teeth. Most women smile to show their good teeth and it is not wise to see more in the smile than that. And yet Kamini Kaushal might be different in "Aas", a social theme produced and directed by Devendra Goel for the Goel Cine Corporation.**

**PITY THIS FREE CITIZEN!**

Like millions of Indians, I am a devout Congressman. I don't wear the white cap because I am a shade more intelligent than the masses. Besides, the white cap makes me look more funny than I do usually and gives me a worse character than I have actually. Being a shade more intelligent than the masses I don't want to lose what I have in looks and what little I possess in character because of the white cap under which some of the world's greatest sinners and criminals live a life of ease and hypocrisy. And yet inspite of having a shade more of intelligence than the masses, like the millions I also voted for the Congress in the last elections because with the help of my intelligence I have come to believe that the Congress ideologies, as originally conceived and as flaunted before us from day to day, suit the tradition and destiny of our people wonderfully. Because of this belief I have rejected Communism which sometimes appeals to me when in anger and I definitely dislike the shivering and impotent politics of the Socialists because they threaten a railway strike for five long years and don't even give us a mild Gandhian 'hartal' which makes every timid Bania in Bhuleshwar look like an ancient warrior of Ashok, the Great.

I also follow the different Congress leaders having no other alternative. And I love Jawaharlal Nehru because he is the only heir the Father of our nation has left behind and because the myth that he once sent his shirts to Paris for laundering still persists inspite of Nehru's denial. I like to believe in the unbelievable. That is a peculiar character of my intelligence. And that is why after five years of misrule resulting in famine, starvation, scandal, corruption and nepotism, I still fondly cling to the belief that our Congress leaders will one day usher Ram Rajya—the kingdom of virtue and plenty—as solemnly promised by the Father of our nation. (May the blessings of Allah be on him).

But because of the shade more of intelligence that I have in me, I often get confused when I hear leaders sworn to the same ideology of the Congress speaking in different voices on the same subject and I almost faint when I hear the same mouth speaking different words at different times about the same subject.

**Even a Communist must love the warmth of a woman's body because Karl Marx forgot to solve the knotty problem of capitalism in love. Look at this red-skinned, red-minded Balraj Sahani! How soft and human he looks with Shammi clinging to him in "Akash", a social theme!**

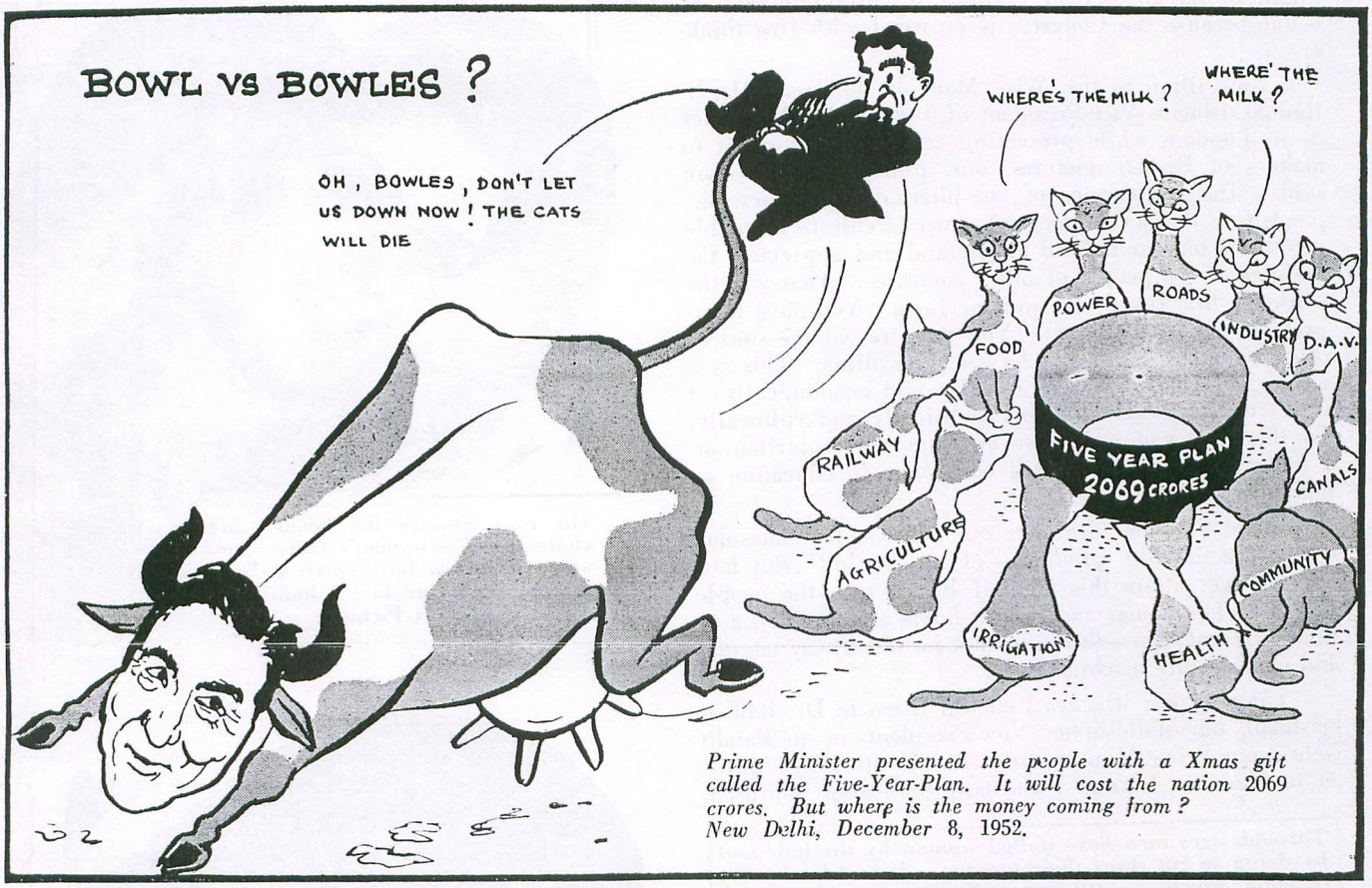
**Some women have the looks of a vixen but hearts of gold. Nadira is one of those types who gives the world a wrong impression. She is worth meeting again in "Akash", a social theme produced by Manmohan Films.**

Take for instance Pandit Nehru, India's champion double-bass, who makes the biggest noise in the country with his vocal cords!

On February, 21, 1952, while inaugurating India's first International Film Festival in Delhi, Pandit Nehru told the film people: "You have great power in your hands and you can make a difference in what people think and what people do. We must try to use the powerful medium of film for good purposes as far as we can". Emphasizing the significant part which the film industry played, Pandit Nehru said he would like to see this business develop on the right lines, namely of taking the people out of their drab and dreary surroundings and of teaching them the artistic and aesthetic values of things around.

And the good, old Pandit Nehru, rising to the occasion as he usually does, gave some grandfatherly advice to the film folks. He said, "Too much melodrama takes away the drama of life. Somehow it becomes unreal completely". Regarding the tendency of film folks to imitate others, Pandit Nehru said, "It is good if it is worth imitating. But every country has roots of its own culture. If we take out the roots of our culture and try to transplant something else then we lose all that we have and not get help. But isolation is worse. We should have our eyes and ears open to get the best that we can but not allow ourselves to be carried away by whatever we see glittering in the production of other countries".

**Many men have faces that make women go mad and modern women strangely enough prefer soft, smiling faces. The Romans, evidently, are not needed any more. Watch Bharat Bhushan, the smiling college-girl killer, in "Pagal Khana", a social theme produced and directed by Santoshi, the mad mullah of the movies.**




*Prime Minister presented the people with a Xmas gift called the Five-Year-Plan. It will cost the nation* 2069 *crores. But where is the money coming from ?*
*New Delhi, December* 8, 1952.

And Pandit Nehru went further and identified himself with film folks: "I am also a public performer and on some occasions may even compete with you in drawing vast audiences. Nevertheless, mine is a different kind of performance. Although occasionally and unwittingly I might entertain people, that is not my main objective".

After this emotional patronage by India's beloved Prime Minister, who would not be encouraged, who would not be moved, who would not rush out to support India's film industry? Durga Khote brought tears in her dry and old eyes and wept as if she was weeping all over again for her first husband. Nargis and Raj Kapoor did a Hawaiian hula till their legs got mixed up and they could not separate them. Even the Russian delegates were moved and they smiled affectionately at Frank Capra.

The unmistakable words of Pandit Nehru on that day lent state patronage to the Indian film industry and film financiers soon fell over one another to help the producers to produce more and better pictures.

But on August 31, in Nagpur, just six months after his kind patronage to the film industry, Pandit Nehru said that instead of producing films, people should invest money in factories which could produce goods like railway engines and machine tools. What about, "taking the people out of their drab and dreary surroundings and of teaching them the artistic and aesthetic values of things around"?

Even Nargis, inspite of her being used to Raj Kapoor's jitterbugs for years, "was completely shaken and shocked" as she confessed in her "open letter" to Pandit Nehru. And she was "terribly hurt" too, the poor darling! Sentimental girl that she is, it was really lucky Nargis did not commit suicide. Otherwise Pandit Nehru would have had one more death on his conscience in addition to that of Sriramulu, the Andhra martyr.

Though Nargis survived the shock of Pandit Nehru's somersault, I was very much confused. That shade more of intelligence in me had expected Pandit Nehru to be more consistent, seeing that only six months had passed between the earlier patronage and the later condemnation.

Another of my Gandhian idols, C. Rajagopalachari, Chief Minister of Madras, dissuaded the students from attending cinemas and told them, on September, 8, "Remain at home and do anything else but do not see the pictures. I am telling you this not because I am against the film trade. The present day pictures make your mind rotten. They constantly make you think of something, which you should not think about. Let me warn you that it will undermine not only your morality and spirit but also your intellect".

Now I am more confused because I am a shade more intelligent than the Congress masses. While Rajaji issues this frightful warning, Pandit Nehru says that he is anxious to see the film business "develop on the right lines namely of taking the people out of their drab and dreary surroundings and of teaching them the artistic and aesthetic values of things around".

Now how is the film business to develop when people are asked not to see pictures and remain at home? I

haven't an answer to this question. Rajaji and Nehruji might be having one or perhaps two different ones as usual because the Congress is crowded with free thinkers.

Now listen to the Wise Man of the East, Dr. S. Radhakrishnan, Vice-President of India! On November 3, in London, while presenting certificates of merit to makers of British pictures, our philosopher-statesman said: "The furtherance of an international society depended on the development of a world culture to enable people of one country to understand and appreciate the feelings of the people of other countries. That was the work the film could very well perform. You must interpret nations at their best. You must reveal the soul of other countries to those who see your films. This is a world brought together physically and economically, it wants to be brought together politically and culturally. To this task you can make an important contribution. I hope your instrument will contribute to education of humanity".

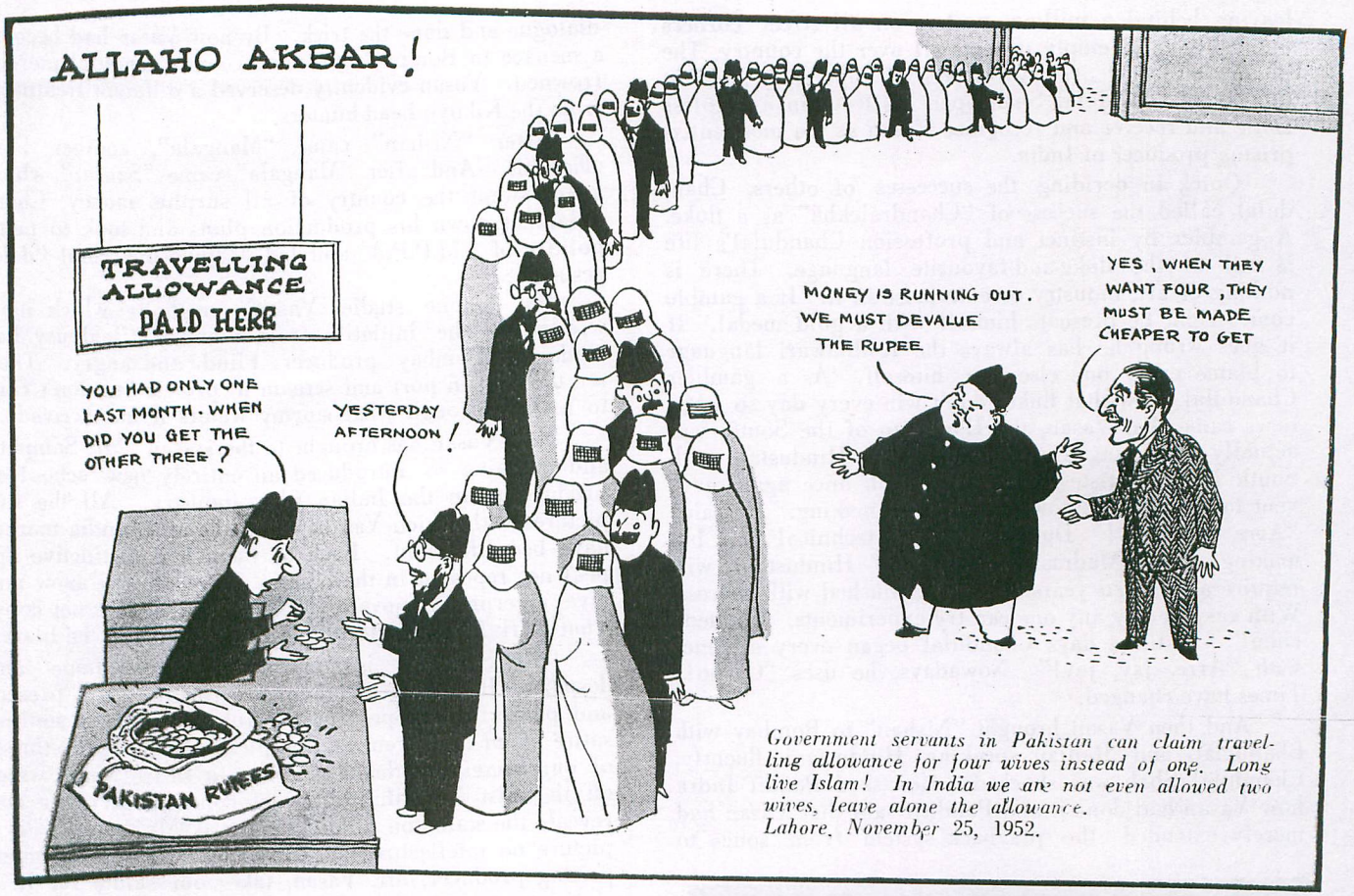
What a noble ideal has our philosopher-statesman set before the film producers of the world? But how can we ever attain this ideal if Rajaji tells the people not to go to cinemas and stay at home and Nehruji asks financiers not to produce films but build railway engines and manufacture machine tools?

I don't know whether I should listen to Dr. Radhakrishnan, our philosopher Vice-President, or to Pandit Nehru, our Prime Minister, or to Rajaji, our Chief Minister of Madras. By now I am more than more confused.

**The nose decides the beauty and character of a woman's face. Shyama need not have spoilt it by a glaring nose line in "Bahadur", a Ranjit Picture.**

**Through ages men have pulled women by the hair and by doing so cut short their tongues. It is Adam's first formula which is still very effective though women have come a long way from the fig leaf to the Bikini. Pran knows all Adam's tricks when he meets the different daughters of Eve. Here he is trying a trick on Nalini Jaywant in "Lakeerain", a romantic tale of Sushil Pictures.**

**Thinking hard to collect the wits! It is a pose women take because designs don't need thinking. They are products of instinct. Anyway, Nalini Jaywant is staring in thought in "Lakeerain", a social story produced and directed by Harbans.**


ALLAHO AKBAR!
TRAVELLING ALLOWANCE PAID HERE
YOU HAD ONLY ONE LAST MONTH. WHEN DID YOU GET THE OTHER THREE?
YESTERDAY AFTERNOON!
PAKISTAN RUPEES
MONEY IS RUNNING OUT. WE MUST DEVALUE THE RUPEE
YES, WHEN THEY WANT FOUR, THEY MUST BE MADE CHEAPER TO GET

*Government servants in Pakistan can claim travelling allowance for four wives instead of one. Long live Islam! In India we are not even allowed two wives, leave alone the allowance.*
*Lahore, November 25, 1952.*

It is that shade more of intelligence in me that is confusing me so badly, because the masses understand our Congress leaders perfectly seeing that nearly 45 million people voted for the Congress in the last elections.

With these great Congress mass-killers like Nehruji, Rajaji and others dead against our film industry I am now worried about my living. I have spent thirty long years, the best part of my life, in our film industry and now Rajaji tells us that films undermine not only morality and spirit but also intellect. If I believe Rajaji I must be a moral, spiritual and intellectual wreck after thirty years of films and I wonder whether I can, at this age, build railway engines and manufacture machine tools as Nehruji insists I should do.

Ladies and gentlemen, I am in a hell of a confusion and the only reason why I am still living is because I am a Congressman and I must not deprive the Congress of a vote at the next elections by fasting unto death like Potti Sriramulu, the Andhra martyr. Being a Congressman is also an occupation in this country.

**WE SALUTE MR. VASAN!**

In the motion picture industry in India, the initiative for novelty and enterprise seems to have been completely wrested by the South these days. Bombay's profit-conscious producers turning art into an harlot ruled the roost for the first thirty years and used the film industry as a hand-maid to provide themselves with fun, sex, cars, jewellery and gambling.

Ten years ago, Chandulal Shah, the Ranjit chief with his sausage factory working in three shifts and ceaselessly producing his typical Horse Brand trash month after month, looked like a ten-faced Ravan of the Indian movies. We remember the days when several puny, ebony-complexioned South-Indian distributors, wrapped in chaddars, waited shivering outside the Ranjit gates praying for an audience with the Black Chief of the Indian movies. These ebony-complexioned little men of the South had big money with them and they were only too willing to pour it into the film industry and in film distribution hoping that some day they would also establish a film industry in the South. Chandulal Shah and others of his ilk accepted this money with a lofty condescension that made the shivering South Indians look pitiably stupid. In those days with production, distribution and exhibition of films monopolized by Bombay, Chandulal Shah looked invincible.

Then in 1948, came S. S. Vasan, the Hanuman of the South, with an idea which was mainly technical—dubbing Hindustani words on Tamil lip movements—to introduce the enterprise of the South to the rest of India. While little Vasan was stumbling over words in pursuance of his new idea in his studio in the South, Chandulal Shah, the Black Chief of Bombay's Kikuyu headhunters, kept laughing up his sleeves. We still remember his words when we informed him of Vasan's experiment in word-dubbing. The Black Chief of course, laughed derisively and said, "Arre, Jav, Jav! Sala, we can't print Tamil titles on Hindustani prints and this fellow wants to dub Hindi dialogue? Impossible! Gadhedo chhe! Paisa kharab kare chhe!" (He is a donkey, wasting money). Chandulal's language is always a vivid blend of choice Kathiawari and "Inglis" and for the moment at least he carries conviction with it.

In due course, "Chandralekha", Vasan's word-dubbed picture, came like a storm over the country,

leaving behind a million posters on all street corners and millions of empty pockets all over the country. The picture collected over two crores of rupees, an amount that made Chandulal Shah open his teeth in a helpless smile and receive and recognize Vasan as the most enterprising producer of India.

Quick in deriding the successes of others, Chandulal called the success of "Chandralekha" as a fluke. A gambler by instinct and profession Chandulal's life is full of the fluke-and-favourite language. There is nothing of art, industry or enterprise in it. If a gamble comes right he presents himself with a gold medal. If it goes wrong he has always the Kathiawari language to blame every one else but himself. As a gambler Chandulal knew that flukes don't win every day so when news came that Vasan, the Hanuman of the South, was actually producing a second picture in Hindustani with South Indian artistes, Chandulal Shah once again gave vent to his expert knowledge of film making. He said: "Arre, jav, jav! Dubbing was a technical job but making those Madrasis speak good Hindustani will require a hundred years. Vasan is flushed with success. With easy money any one can try experiments. Gadhedo chhe!" In those days Chandulal began every sentence with "Arre, jav, jav!" Nowadays, he uses "O, ho!" Times have changed.

And then Vasan brought "Nishan" to Bombay with Bhanumati and Ranjan speaking Hindustani fluently. Chandulal Shah was shocked. He asked Pandit Indra how Vasan had done it and Panditji said that Vasan had merely extended the playback system from songs to dialogue and done the trick. By now Vasan had become a menace to Bombay's producers and Chandulal merely frowned. Vasan evidently deserved a different treatment from the Kikuyu head-hunters.

**Harvey Breit, the Literary Editor of the New York Times, reads the latest issue of Filmindia and wonders. And wonders ——.**

After "Nishan" came "Mangala", another box-office hit. And after "Mangala" came "Sansar" which again swept the country of all surplus money, Chandulal cut down his production plans and took to petty politics of I.M.P.P.A. and led "deputesuns" and "delegesuns".

But no one studies Vasan's methods which have wrested all the initiative from Bombay. Jealousy has made the Bombay producers blind and angry. They see the ship in port and scream in protest but don't care to realize through what stormy waters it has arrived.

Now Vasan has brought to the screen "Mr. Sampat" and in doing so introduced an entirely new school of production in the Indian film industry. All the five pictures with which Vasan captured the all-India market have been different. Each of them had distinctive appeal not repeated in the others. Vasan thinks anew and gives enterprising novelty every time. He does not copy. That work he leaves to others in the trail that he blazes.

"Mr. Sampat" is at once a poem of hope and despair. It explodes humbug, caricatures the present and prayerfully hopes for the future. It is a smiling satire of an intelligent and helpless patriot in the throes of our present synthetic freedom—a satire which wipes off the mist from the mirror of contemporary life and reveals the stains on its quicksilver. "Mr. Sampat" is a picture no intellectual can afford to miss and its enterprising producer, Mr. Vasan, takes our salute for it

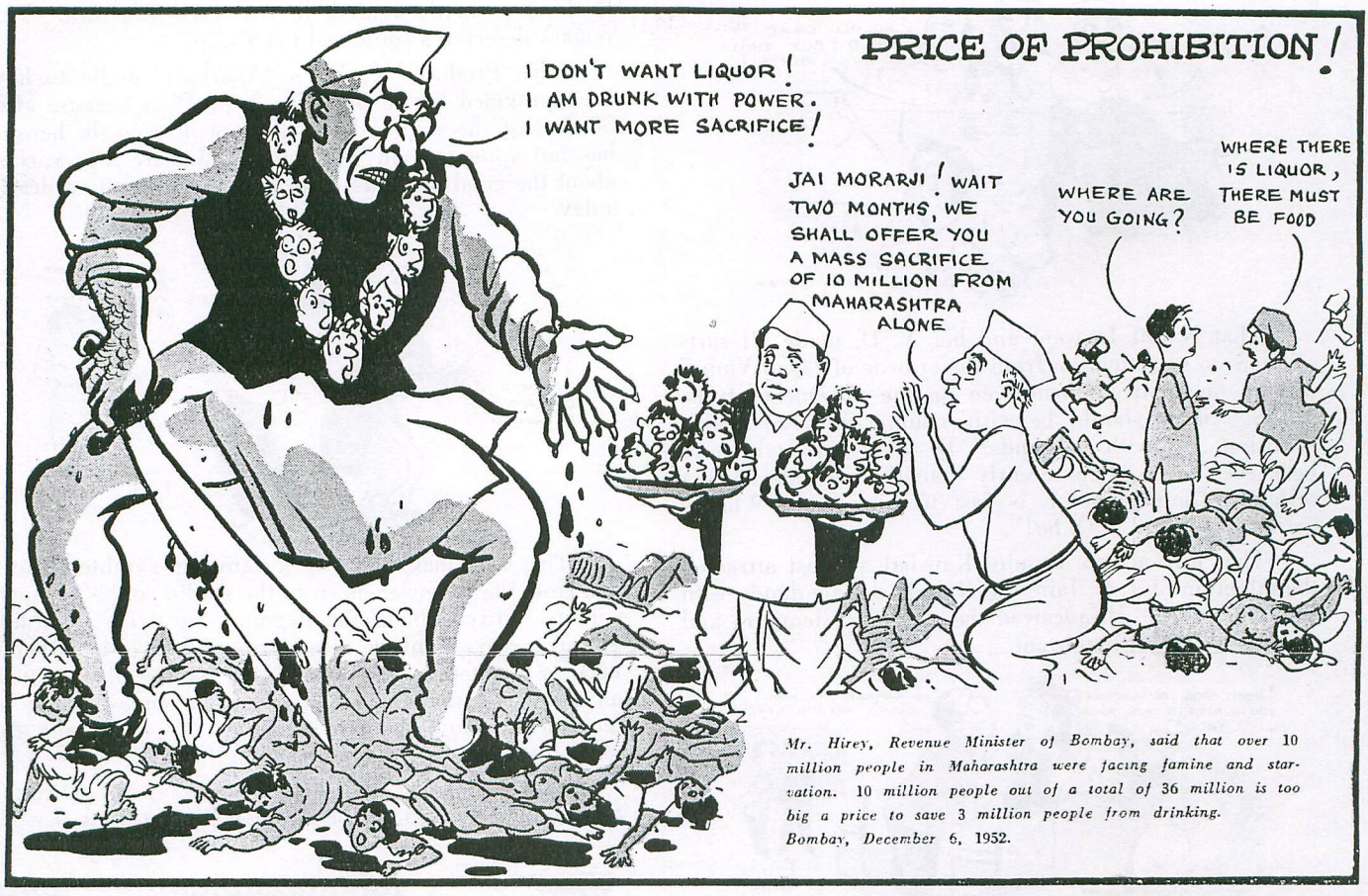
**YOU'LL HARDLY BELIEVE —**

That the idle "progressives" of Bombay, who have a soft eye for film stars, gave the only reception to the "honeymoon delegation" on its return and hoping to see the local film stars tolerated Chandulal Shah's "Inglis" speech even though no one understood a word of what Chandulal said. "O, ho!"

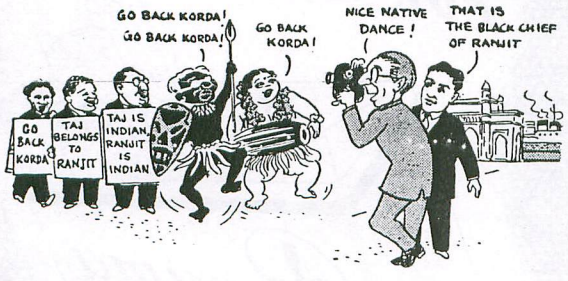
That India's flat-nosed actor Prem Nath bitterly complained about the "delegation" being completely ignored both in India and America and shouted out a challenge to Editor Patel to stage a duel on the platform of the "progressives".

"DON'T WORRY! NO "PHITING" ALLOWED. I AM "LIDAR" O, HO!"
"NOW, HE WANTS TO MAKE ME A TEENAGE WIDOW."
"I CHALLENGE BABURAO PATEL TO A DUEL"
"SOON BAKECHHE!"
"DAROO PIPHICHHE!"

That Chandulal Shah seeing the crowd of "progressives" immediately warned Americans about their investments and behaviour in India in future. The frightened Americans now want to run back home leaving all Community Projects half launched. Chandulal had, of course, given a similar warning to Russians while making "Inglis ispeeches" in America. All round threatening, eh? "O, ho!".

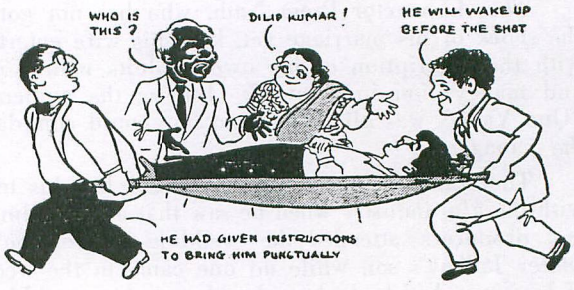

PRICE OF PROHIBITION!
I DON'T WANT LIQUOR! I AM DRUNK WITH POWER. I WANT MORE SACRIFICE!
JAI MORARJI! WAIT TWO MONTHS, WE SHALL OFFER YOU A MASS SACRIFICE OF 10 MILLION FROM MAHARASHTRA ALONE
WHERE ARE YOU GOING?
WHERE THERE IS LIQUOR, THERE MUST BE FOOD
Mr. Hirey, Revenue Minister of Bombay, said that over 10 million people in Maharashtra were facing famine and starvation. 10 million people out of a total of 36 million is too big a price to save 3 million people from drinking.
Bombay, December 6, 1952.

That Chandulal Shah proposes to stage a black flag demonstration against Sir Alexander Korda when Korda lands in India to produce "Taj Mahal" in Technicolor because Chandulal had already registered the subject with I. M. P. P. A. two years ago. We think Korda will have to return in disgrace.


GO BACK KORDA!
GO BACK KORDA!
GO BACK KORDA!
NICE NATIVE DANCE!
THAT IS THE BLACK CHIEF OF RANJIT
GO BACK KORDA
TAJ BELONGS TO RANJIT
TAJ IS INDIAN, RANJIT IS INDIAN

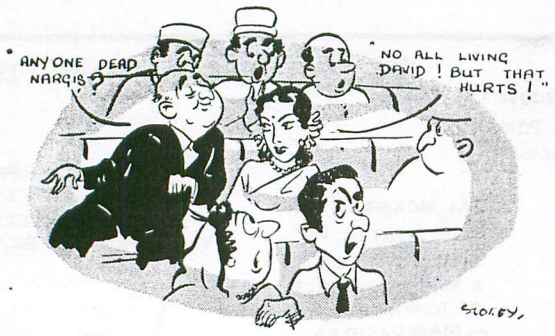
That Keki Modi unwittingly precipitated an international crisis by giving a party to the 20th Century Fox Chief Spyras P. Skouras and inviting the Saudi Arabian Consul as a guest. When the Jewish Skouras spoke of Israel, and no Jew ever opens his mouth without Israel falling out, the Saudi Arabian Consul left the dining table and walked out leaving Modi and Chandulal stunned. "O, ho!".

That the America-returned artistes have suddenly taken a decision to appear punctually on the sets and Dilip Kumar seems to have caught the infection and promised punctuality on the sets of Chandulal's "Footpath".




That Spyras Skouras, that is the name of a Hollywood producer whatever it means, promised to invite a group of Indian film journalists for a picnic to America and already applications are reaching the offices of 20th Century Fox for a free trip. A nice offer for a few more Communists to see the land they hate!

That the premiere of "Quo Vadis" in Bombay turned out to be a mournful affair for some. Raj Kapoor was seen with his wife after a long time and Nargis, who had only recently walked in Raj's shadow round the world, was sitting alone with David, the bald baby-sitter of the movies. Well, the mice can play only when the cat is away. Nibbling being always a stealthy game can not avoid its moments of shivering seclusion.

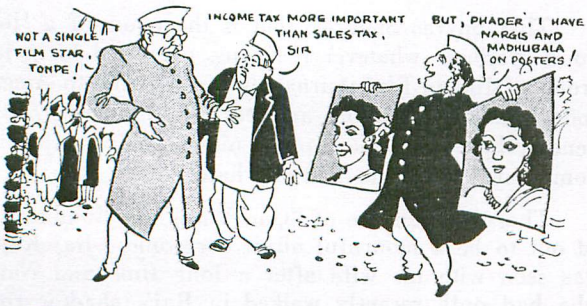



That Nalini Jaywant and her V. D. made all sorts of faces to get attention from the crowds of "Quo Vadis" but no one noticed them even on the pavement of the Metro. Stars should be with counter-stars to attract attention, not with husbands. Besides, film stars have been seen more often recently than the wayside banana sellers. Their glamour is fast wearing out. What a national tragedy! "O, ho!".

That film actress Kamini Kaushal at least attracted the attention of J. C. Jain, the Dalmia doodle-dandy with a female voice. He received the star like Cleopatra and even Sood felt all-important.

That film actor Prem Nath, who has not got over the shock of his marriage yet, kept his wife entertained with the description of his own exploits with a doped and mangy lion in "Aurat". But as the audience to "Quo Vadis" was all invited, no one could complain to the manager.

That Chief Minister Morarji Desai lost his temper with the film industry when he saw that all the film stars and producers attended the wedding of Income Tax Officer Jadhav's son while no one came to the wedding of his son. And he had produced a mighty world-beater.


NOT A SINGLE FILM STAR, TONPE!
INCOME TAX MORE IMPORTANT THAN SALES TAX, SIR
BUT, PHADER, I HAVE NARGIS AND MADHUBALA ON POSTERS!

That Prithviraj, the ever-bowing Kapoor, lost his temper and slapped a small boy when the boy called him "Awara-ka-Baap" on the Allahabad Station. Inspite of his usual mock courtesy, Prithvi did not see the subtle humour in the remark of the little film fan. That remark deserved a smile and not a slap.

That Producer K. Asif's "Anarkali" ought to have been provided for in our Five Year Plan because after 50 days of shooting and 10 lakhs spent, even the heroine has not appeared on the scene. We are all worried about the good old Parsi who is dying a hundred deaths a day.

BAWAJI, LIKE EVERY WOMAN ANARKALI IS BIT LATE. DON'T WEEP!
WHY WEEP BEFORE DYING? WALLAH! CAN'T UNDERSTAND THESE PARSIS!
TEN LAKHS GONE AND NO ANARKALI

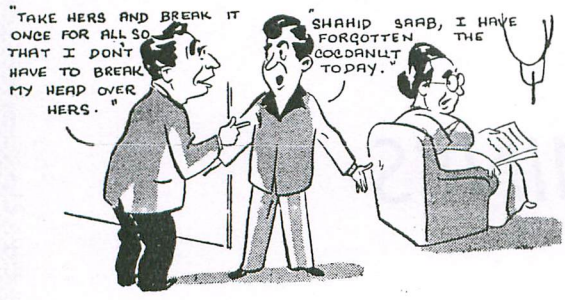
That film making being a game of gamblers every one from the financier down to the studio coolie is superstitious. Even Badshah Begum, Suraiya's toothless granny, wears a black thread round her old, withered neck to counteract evil eyes. And yet the old girl had an attack of asthma which gave Suraiya some freedom of movement. Now Suraiya's heroes are searching for more black threads.

That inspite of his "progressive" wife, Director Shahed Lateef seems to be another superstitious person.

DIED WITHOUT BEING KILLED? INSULTING US?
AND WANTS TO BURN INSTEAD OF BURYING! DEPRIVING OUR LAND OF NATURAL MANURE!
YOUNG WIDOW? INSHALLAH! TAKE THESE FIVE RUPEES
THAT IS SABOTAGE! PAY RS.5/- CREMATION TAX!
I AM TOO POOR, SIR. MY SON DIED LEAVING A YOUNG WIDOW!
TAXING THE DEAD!

*In Pabna, East Pakistan, Hindus are made to pay a cremation tax of Rs. 5|- per body by the local Ansars.*
*Siliguri, November 17, 1952.*

He never begins his shooting every morning unless he breaks a cocoanut in the studio for good luck. He should really do that every night before retiring.


"TAKE HERS AND BREAK IT ONCE FOR ALL SO THAT I DON'T HAVE TO BREAK MY HEAD OVER HERS."
"SHAHID SAAB, I HAVE FORGOTTEN THE COCONUT TODAY."

That Mehtab, the Parsi "Rani" of Jhansi, consumed Rs. 80|- worth of 'pan' (betel leaf) every week in London and the parcel had to be flown by air regularly from India. What a leaf-chewing goat Sohrab Modi has married! Or has poor Mehtab to counteract some one else's foul breath?

That in an attempt to attract some cheap publicity Producer Raj Kapoor rushed to the International Buddhist Cultural Conference held at Sanchi recently. He is reported to have sat in the famous "Padmasana" pose to attract attention but ended by injuring his leg. What hurt Raj, however, was that no one noticed him, Pandit Nehru having taken all the glamour on the occasion.

That in an attempt to emphasize his loyalty to India and slap the Pakistanis for banning Indian films, Producer-director Walli Saheb has gone the whole hog and named his next two pictures, "Matajee" and "Hari Om Tat Sat". What greater proof of secularity does Pandit Nehru want?

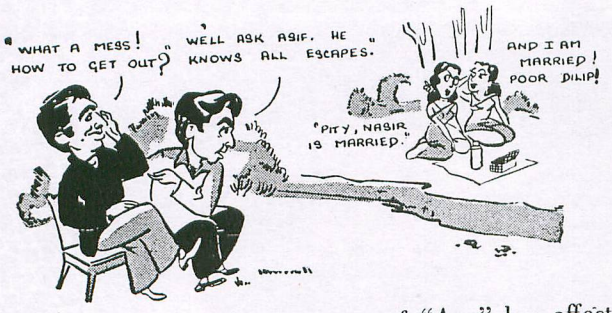
That having failed to get jobs as film actresses, the two sisters, Zeb and Taji, have now taken up free publicity work of singing the praises of the two brothers, Dilip and Nasir Khan. But both the sides are in some basic trouble which is making desires look like dreams.

If you want to see
a good picture

SEE

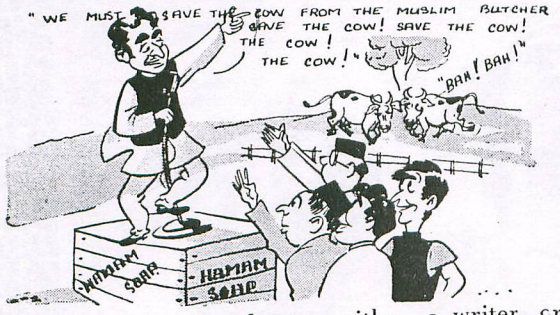
# "Mr. SAMPAT"

*IT'S GEMINI'S*



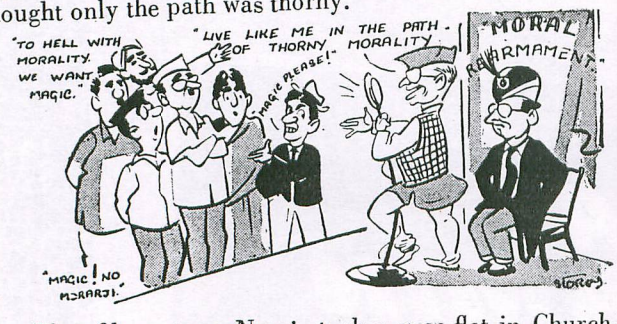

That the international success of "Aan" has affected Nimmi's usually good memory. She doesn't remember the number of her car and seems to have forgotten the number of her flat in Churchgate. That explains why she says she has not been kissed yet. The poor girl has just forgotten the number.

That wherever there is a mike and a crowd of riff-raffs, there is either a Shah or a Kapoor behind the mike. Prithviraj Kapoor, the College Street Parliamentarian, recently extended his unreserved support for banning the slaughter of cows in India. You should have seen how the cows blushed.



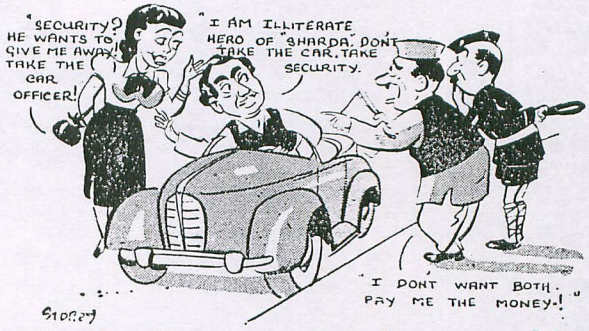

That every one has become either a writer or a journalist these days. Recent additions to the honorary membership of the Fourth Estate include Raj, Nargis, Dev Anand, Ashok Kumar and David. And they are all publishing extracts from their day diaries.

That at a magic show staged by the M. R. A. propagandists, Morarji Desai told people to follow "the path of thorny morality" as lived by him and his white-capped colleagues. Thorny morality, indeed! We thought only the path was thorny.


"TO HELL WITH MORALITY. WE WANT MAGIC."
"LIVE LIKE ME IN THE PATH OF THORNY MORALITY"
"MAGIC PLEASE!"
"MORAL REARMAMENT"
"MAGIC! NO, MORARJI."

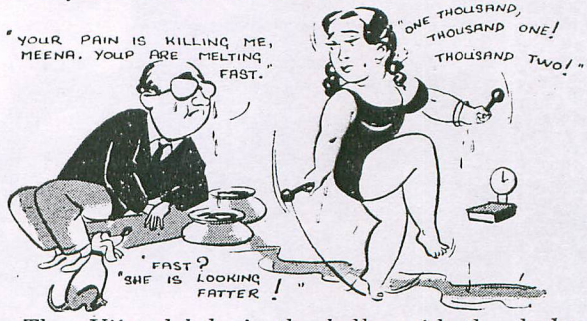
That film actress Nargis took a new flat in Churchgate thinking that she would turn it into a home. That was going the wrong way about. She should have first secured a husband (not some one else's) and then taken a flat. After playing in so many domestic themes, Nargis should have known that a woman needs a husband (her own) to make a home and not merely a flat. She now wants to take up a home in Chembur. Let us hope, not to burn a neighbour's one!

That film actors and actresses think that the Income-Tax man can be kept waiting just as they keep the producers waiting. But film actor Wasti kept the Income-Tax man waiting once too long and the uniformed guy turned round and attached Wasti's car. And the way he paid up the income-tax arrears, even Doris, the Jewess, became jealous of that car. Men always love their cars more than their wives. You can put the cars right when they go wrong.


"SECURITY? HE WANTS TO GIVE ME AWAY. TAKE THE CAR OFFICER!"
"I AM ILLITERATE HERO OF "SHARDA" DON'T TAKE THE CAR. TAKE SECURITY."
"I DONT WANT BOTH. PAY ME THE MONEY!"

That Raj Kapoor, America's honeymoon delegate, has sent his manager Balraj Kohli to Moscow with a copy of "Awara" probably to teach the Bolsheviks the art of mock love-making at which Raj is an expert. Or is the erstwhile President of the Youth Conference contacting the ideological Red father through his manager?

That man-eating Meena, the she-elephant of the Indian screen, has been skipping and reducing and the latest report says that she has lost two stones. So has Hubby Shorey lost a couple of stones weeping over the upholstery that is lost. Or isn't it?




That Vijayalakshmi, the belle with the bedroom eyes, is reported to have turned those eyes on Paul Zils (name of a man) and the guy is reported to have become so glare-blind now that inspite of groping for six months he can not find a financier for his next picture.

That barrel-shaped director Shanti Kumar spends more time these days in the Taj Hair Dressing Saloon attending to the hair-do's of the film actresses than in the film studios. Let us hope Shanti Kumar doesn't himself get a permanent wave done.

CONTACT:

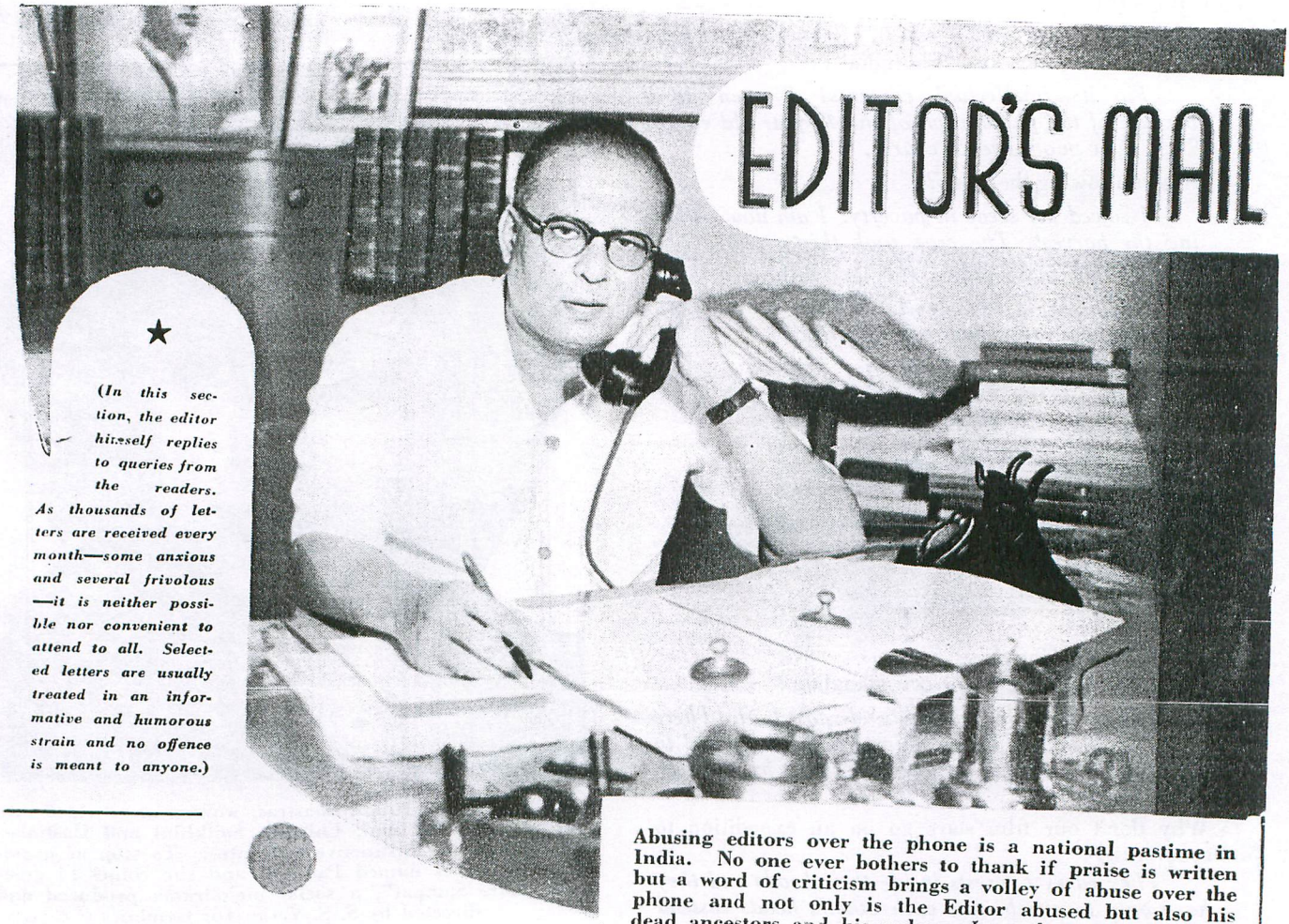
**BIMAL ROY PRODUCTIONS,**

MOHAN STUDIOS, ANDHERI, BOMBAY.

# EDITOR'S MAIL

★

*(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)*

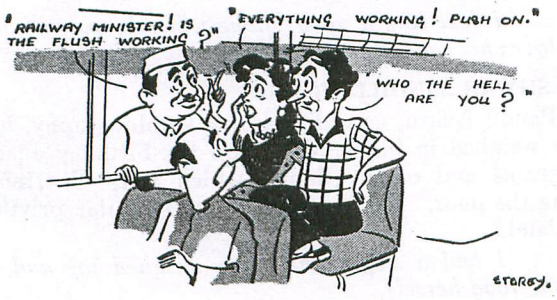


**Abusing editors over the phone is a national pastime in India. No one ever bothers to thank if praise is written but a word of criticism brings a volley of abuse over the phone and not only is the Editor abused but also his dead ancestors and his unborn descendants are described in words too vulgar to be repeated. Editor Baburao Patel has perhaps heard the choicest abuse it has ever been the fortune of any journalist to hear. Even abuse provides a proof of success and a vigorous, unequivocal proof.**

**R. ATMARAMAN (Madras)**

Who is this Lal Bahadur Shastry?

*That is our Peeping Tom with a license to peep into other people's compartments.*




**MISS KUSUM LATA RANI (Meerut)**

What did you bring into the world?

*A two-year old corpse of my mother, a seven-year delayed appearance of my step-mother and a thirty-two year old ambition of my father. It was not at all a good beginning.*

Is Stalin the superman?

*Stalin is a legend. The man died but the myth lives.*

Where to go for the treatment of the mind?

*Try Pandit Nehru. He is India's mass psychiatrist.*

Why don't our ministers play cricket?

*Cricket is too honest! They are at a game of gamble with the dice loaded.*

Which way to Kashmir?

*Via Rawalpindi, in time to come!*

Do you think we are unfit and impotent?

*We are not unfit but Nehru has made us impotent. He has charged the nation with his 64-year old manhood.*

What is the difference between Morarji's and Patil's words?

*Patil's words sound true, Morarji's words come true. One prays, the other dictates.*

What to do with an illegitimate child?

*There are a lot of foundling homes run by the Catholic Church all over India where every orphan is given the parentage of God.*

How does a minister make his nest?

*Through his son, son-in-law and other in-laws! Most of them make hay while the sun shines.*

Describe your world?

*A very small world—a Crusoe and two mates!*

Why do some men kiss "filmindia"?

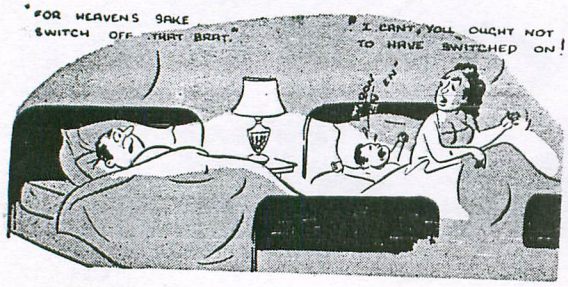
*For its intellectual contents! Women do it because of the photograph of the 49-year old editor. They show poor taste, of course.*

Are you sowing the seeds?

*I sowed my seeds in poverty. I am now gathering the harvest. The crop took thirty years.*

Do we want more radios and less children?

*Radios are a lesser evil. You can stop a radio but how can you switch off the brat?*




**KAMAL KUMAR (Ajmer)**

What are your views on cow-slaughter?

*The useless ones must be disposed of. There is no sense in feeding an animal that has ceased to be useful to society merely for some pseudo-religious sentiments.*

Why don't our film stars go on an expedition to Mount Everest?

*They carry Everests inside their heads and they have only to climb over each other's heads instead of undertaking a long expedition.*

**PREM CHANDRA SINHA (Patna)**

How many Nehrus are there in India?

*It is easier to count the locusts.*

**MOHAMMAD OMAIS (Hyderabad Dn)**

Did you ever have your pocket picked?

*Only by manicured hands!*

**V. A. HASSARAM (Singapore)**

What contribution has the U. N. O. made towards world peace?

*It has kept the quarrels going and its office working. U. N. O. is in business.*

**KUMARI RAJ SACHDEVA (Simla)**

A principal of a college was taken in a procession stark-naked by the students. What an achievement of the Indian students?

*Thank heaven that the person was not a lady principal otherwise we would have had an Indian Lady Godiva.*

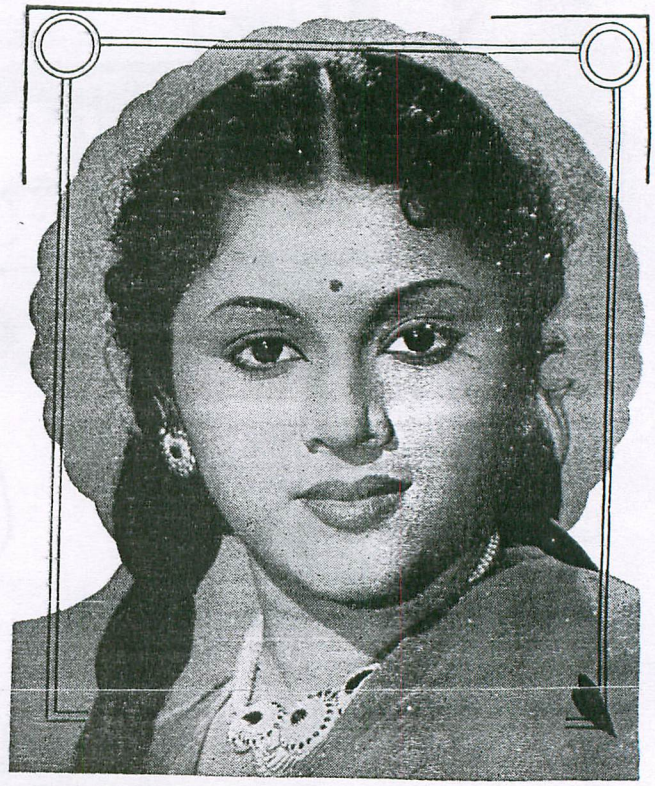
**VAGAL SWAMINATHAN (Bombay)**

If a quarrel breaks out between wife and husband?

*They sign armistice in the drawing room and peace in the bedroom.*

**K. S. BALANI (Indore)**

After a deep study of your heart, I conclude it is made of sponge. Do you agree?



**According to the Hindu Shastras, women are divided into four classes : Padmini, Chitrini, Sankhini and Hastini—each one having distinctive attributes. To stop us guessing, this one is named Padmini and she comes to greet us in "Mr. Sampat", a social melodrama produced and directed by S. S. Vasan for Gemini.**

*No! The way women use it on their bread, I think it is made of butter.*

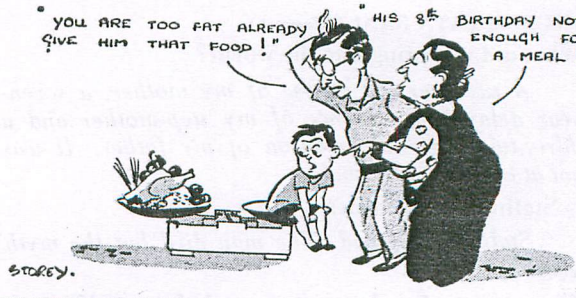
How do you feel when you are compared with Shyama Prasad Mukherjee?

*I feel like a good, honest Hindu patriot who loves his country and hates none.*

**TAJESHWAR SANDILL (Rohtak)**

Pandit Nehru, according to his autobiography, used to be weighed in his childhood on his birthday against foodgrains and other things which were distributed among the poor. Did you also enjoy a similar privilege Mr. Patel?

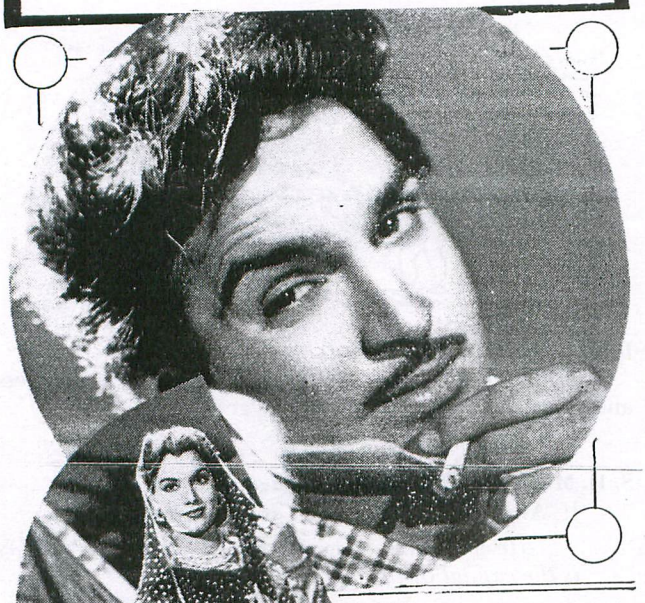
*I had a step-mother who weighed me and ate the food herself.*




**MISS SHASHI K. VAID (Delhi)**

What do you like most in Delhi, the city of clerks and cycles?

Because Nehru holds his chin while thinking, every film boy has started fiddling with his chin, forgetting that thinking also requires some brains. Wonder what Ram Mohan is thinking in "Jaggu", a social theme of J. S. Pictures.



There is a pain in Shyama's heart that makes her smile in "Jaggu". A nice pain that !

Mind seems to make the faces for men! Otherwise how could Jagdish Sethi get a jealous, suspicious face in "Jaggu", a social story produced and directed by him for J. S. Pictures?

*The Punjabi girl! That is the best bicycle there.*

**MISS LEONORA GRACE JOHN (Guntur)**

Suppose you wake up and find yourself in a hut?

*Will you be in the hut?*

Do let the postman kiss you for me?

*The beggar that comes here is a clumsy Bhaiyya from Rae Bareilly. He smells of a buffalo stable.*

**MRS. M. KANNAMAH (Madras)**

In what way will Eisenhower's election as President of U. S. A. affect India?

*The General will be soon interested in our air fields.*

**ISHWAR V. MAHBUBANI (Hong Kong)**

How did you keep abreast of happenings in India when you visited U.S.A.? I have been away from India for over four months.

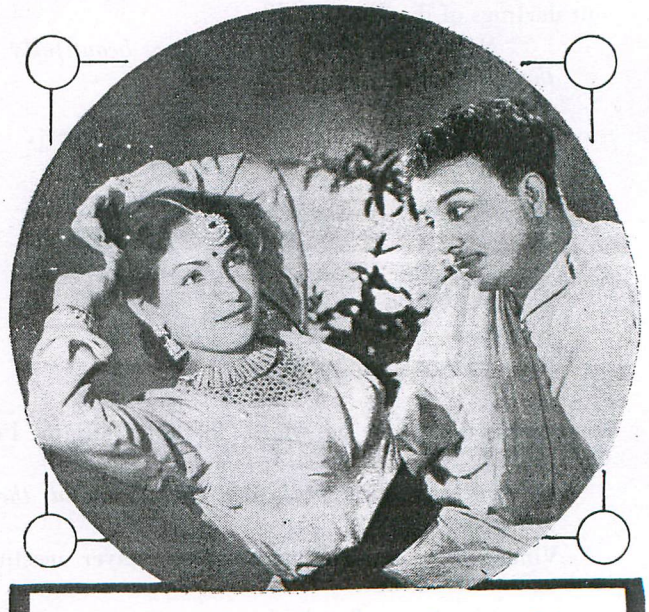
*I had my office sending me newspaper cuttings by air mail every day. The expense was five rupees a day but I was better posted with the news from India than our ambassador in Washington.*

Who is this chap Subash J. Rele, invariably questioning about Sindhis?

*He is a noisy Maharashtrian graduate who, it seems, likes Bombay's streamlined Sindhi girls but hasn't the courage to woo one. For further information write to him at Kshatriya Dnyaty Niwas, No. 1, Bombay 4.*

Do you still need the protection of C. I. D. men?

*The pressure is less at the moment. My Muslim friends are waiting for the outcome of the Allahabad case.*



Karan Dewan has definitely not been to Cairo to see the Pyramids. Watch his eyes popping out when he meets Achala in "Jalianwala Baagh" directed by Chowdhari for Vaikunth Chitra.

**Ah, how old fashioned! We thought women had forgotten to do this and learnt to use their foot to cure the obstinacy of their men. But then Usha Kiran is a Hindu girl who has been taught to worship the feet of god and husband and she clings to her husband's legs in "Patita", a social theme produced and directed by Amiya Chakravarty for Mars and Movies.**

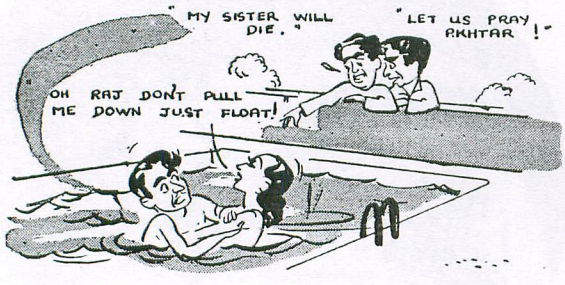
**MISS LILY THAPAR (New Delhi)**

Do you need another private secretary?

*Your handwriting is disgraceful.*

Nimmi cannot swim. May I know who can amongst our darlings of the film world?

*Nargis can. She can even float beautifully but those who swim are often drowned.*




Please decide for me who is the abler villain: Pran or Hiralal?

*Pran is more subtle and polished and therefore a better artiste.*

Vinoba Bhave has brought those prayer meetings back again. What next?

*One more at Rajghat!*

**T. GOPALKRISHNAN (Bombay)**

What will be the next stunt of Lady Rama Rau?

*What was her last one?*

**M. S. NAIDU (Khargpur)**

Do you dance like our Prime Minister, who danced in Assam with Nagas and at Sewagram with children?

*Our Prime Minister is 64. He is in his second childhood. It is lucky that he is not crying for mother's milk.*

**RAM G. IDNANI (Singapore)**

With freedom the Americans got power, progress and prosperity. What did Indians get?

*We got the Americans.*

**S. H. MUBINAL HOSSAIN (Dibrugarh)**

If Almighty Allah comes down to Bombay?

*He will have to go back without a drink. This is the capital of the mighty Morarji.*

**MISS CHOPRA (Allahabad)**

Where would you place Dr. Buchman?

*In a ship on the Arabian Sea homeward bound.*

**GOTU RELE (Bombay)**

Can you reform a lady by love?

*A woman in love is a good woman. It is only when she ceases to love that she becomes a nuisance. Then nothing can cure her.*

According to recent statistics, lawyers are making too much money. Beware, Mr. Baburao?

*I know some of them can afford the luxury of two wives and several children. But in a "Grow More" country like India how can you stop natural enterprise?*

**PREM MALHOTRA (Amritsar)**

Most of your girl fans from outstations profess love to you. Never seen one from Bombay do so?

*In Bombay they confess to me personally. From a distance they can only profess.*

**P. K. SHREEDHARAN NAIR (Selangor, Malaya)**

Once I worshipped Pandit Nehru. But since reading your magazine, issue after issue, I am beginning to hate him. But I was surprised to see a big photo of Nehru in your office. (Your October issue). Any comments?

*You must learn to distinguish between a man and his profession. As a man Nehru has many admirable qualities but as a politician he has turned our freedom into a mockery.*

**S. MOHAN RAO (Adoni)**

What remedial measure would you suggest to cure

RAVAN - 2nd EDITION (1953)
NO RICE ! ONLY WORK IN CEYLON ! GO BACK TO INDIA . THE 5-YEAR PLAN GROWS RICE THERE !
GIVE US SOME RICE SWAMY ! MY CHILDREN CAN'T EAT MAIZE !

*Indian workers in Ceylon have been refused rice and asked to live on maize and sorghum. Colombo, December 5, 1952.*

the laziness of the phlegmatic Brahmin widows of the South?

*If young, take them for a moonlight drive. If old, give them rat poison. Widows eat more food than our rats and monkeys put together.*

**MISS C. CHANDIRAMANI (Bombay)**

What does Durga Khote say about Russia?

*She sheds tears for Russia and then soothes her eyes with a drive in her Rolls Royce.*

**P. KRISHNAMURTI (Madras)**

Is it patriotic to call India the largest slum in the world, seeing that "filmindia" enjoys a wide circulation in foreign lands?

*Patriotism doesn't mean telling lies. What other people think of us is not so important as what we actually are.*

**A. M. KHAN (Madras)**

If Raj Kapoor is given an option to select a girl for his second marriage, whom will he select?

*Certainly not Nargis! He doesn't like her that much and he has often told me so.*

**MULCHAND MOTIRAM LOHAR (Bombay)**

A husband and a wife often quarrel in a manner that neighbours get disgusted and yet they produce more children. How's that?

*Usually marital quarrels are buried in the bed and what is buried is often sowed and what is sowed often grows and what grows often worries the neighbours all over again.*

**R. JANARDAN (Bombay)**

Is Kardar a Communist?

*A man with six beautiful daughters must be a rank capitalist.*

What does Frank Capra know about India?

*He knows Nargis, Suraiya, Raj Kapoor, Dev Anand, Chetan Anand, Mulkraj Anand, Ahmed Abbas, Balraj Sahani and Chandulal Shah. What more does India contain?*

Is Dr. Radhakrishnan a man of patience?

*Patience is an integral part of wisdom.*

How would you question Vijaylakshmi Pandit's sincerity?

*Who is questioning her sincerity? The dispute is about her ability.*

What is Akhtar Hussain doing these days?

*He is making a list of the insults Chandulal Shah showered on him during their American tour.*

Is it a fact that Madhubala intends to go to Pakistan?

*There is a possibility because her father has been buying Indian films and distributing them in Pakistan.*

Has Rajaji fooled Nehru completely?

*He has defied Nehru and not deified him.*

What is Mahavir Tyagi doing these days?

*He is the official clown of our Finance Ministry. He keeps the audience amused while Deshmukh does the dirty job.*

People say you don't like Italian girls?

*People lie. I also like Italian macaroni.*

Why does K. A. Abbas look so glum?

*That is his family face. They are all like that, carrying their frustrations on their faces.*

What is Raj Kapoor's hobby?

*His wife and children.*

What does K. N. Singh want now?

*Payment from the producers for whom he has worked!*

Does Miss Gohar sing?

*She used to sing in Ranjit pictures. That hastened the introduction of the playback system.*

What did Frank Capra think of Chandulal Shah?

*A man's private opinion cannot be published.*

Do you love blondes?

*I love oysters also but where do you get them?*

What is your impression of Yashodhara Katju?

*She is the young woman who has something important to talk with every new man she meets. I must say she is entertaining after two whiskeys.*

Say something about Lady Mountbatten, Amrit Kaur and Vijaylakshmi Pandit?

*They look like souvenirs of an age described as B. C. Love was preached later.*

Is Madhubala's father a good guardian?

*Excellent! He keeps even the producers away.*

"LAHOWL WALA KUWAT TABASSUM A PRODUCER!"
OPEN THE DOOR I HAVE CONTRACT FOR MADHU.
BUT, ABBAJAN, THAT IS A CONTRACT AND WE NEED MONEY"
SORRY.

Is Sheikh Abdullah indispensable?

*Whom will Nehru embrace? It is his constitutional weakness.*

**MISS SHAKUNTALA T. MOTWANE (Bombay)**

Do I irritate your sense of humour?

*No, dear! You irritate my patience because your questions are childish. Why not wait a few years till you grow a bit in mind?*

**MISS S. KUSUM (Poona)**

Are Prithviraj and Shantaram your personal foes?

*Oh, no, not in this birth!*

I have nothing to say about Nargis' cladding herself in white and covering her head and though according to the Constitution of free India, that is Bharat, everyone has all personal rights, I simply don't understand why she puts 'sindoor' in the parting of her hair and wears 'mangalsutra', the absolute and cherished symbol of our married women whom we reverently call as "the fortunate ones" (soubhagyawati). Personally I think that these things though materially of very little value, have such sacred sentiments woven around them that no one will ever entertain the slightest idea of misusing them. How I wish that Nargis stops insulting them further! She may be a virtuous woman possessing every good quality, talent, intelligence and what not but please advise her that this is not the medium to show it and to play a make-believe game of being an ideal Hindu wife (Adarsh Aryastree).

*You have told her. But remember Nargis is a film actress and as such she has to play many a part. We don't know what role she is playing at the moment.*

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**JAGDISH JAIN (Hapur)**

Can a Muslim have a second wife in England?

*Yes, he can marry four under the Muslim rites but only one under the Civil Marriages Act.*

If a third world war begins?

*I'll inform you about it. You may sleep till then.*

What is Bhendi Bazaar of Bombay famous for?

*Illicit liquor, illicit arms and illicit politics! It is mostly a colony of cut-throats and criminals.*

Kidwai on Pandit Nehru's right hand and Azad on his left. No, I am sorry, Kidwai on left and Azad on right. No, still not correct, I am puzzled?

*Put them both on his chest and the puzzle is solved. They are on his conscience anyway.*

MUKERJEE ON THE RIGHT AND KRIPALANI ON THE LEFT. HE WILL ESCAPE US
DON'T WORRY. THEY ARE PULLING IN OPPOSITE DIRECTIONS. HE WILL REMAIN UNDER US
I WANT PEACE, PEACE!

**MRS. VIJAYA MADHAVAN (Kadirur)**

Can Nimmi speak good English?

*Not yet but she is learning pretty fast. She has to compete with Errol Flynn, you know.*

**Even a Communist deserves the pipe of peace after a tiring day of poison warfare. Balraj Sahani, an intellectual Communist, is seen at his best in "Akash", a social theme produced by K. A. Abbas and directed by Manmohan Sabir for Manmohan Films.**

**That is an old treatment which Dev Anand is giving to Nalini Jaywant in "Rahi". It cures many maladies and helps married life.**

**Fear is one emotion a woman can understand well. See how expressive Nalini Jaywant is in "Rahi", written and directed by K. Ahmed Abbas for Naya Sansar.**

Why was Madhubala replaced by Kamini Kaushal in the film "Shahenshah"?

*Kamini Kaushal is a better box-office draw. Pictures are produced for profits not for fun.*

**D. RAVINDRANATH (Madras)**

Is your wonderful cartoonist interested in matrimony?

*She is a married woman with a blue-eyed boy for a husband.*

To what do you attribute the modern mania for crosswords in India?

*To the greed of the publishers. These puzzles are daylight robbery in my opinion. The government takes 25% of all the money in tax and the publishers make cent per cent. Who are the losers?*

**K. KRISHNA IYENGAR (Madras)**

Why does Kishore Sahu play the hero in all his pictures?

*It saves him money and picturegoers save theirs. It is a national economy that way.*

**P. S. RAMANATHAN (Calcutta)**

Why does Kidwai often go underground?

*Rafi Kidwai has always been a tunnel engineer in politics.*

**A. R. KHAN (Hyderabad Dn)**

Do the Reds in India get inspiration from Moscow as stated by Rajaji?

*Inspiration? They get subscription.*

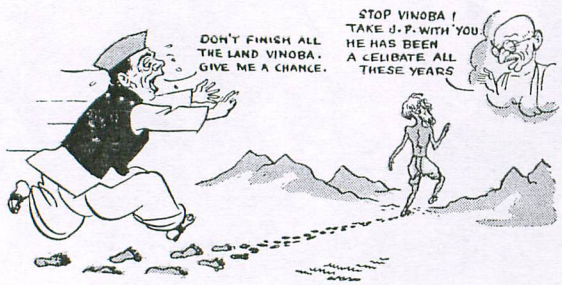
Do girls start their careers as stenographers and wind up as sweethearts?

*Only the worldly wise ones! The stupid ones roll and gather no moss.*

**MISS NEELAM MATTEY (Mathura)**

Who is the next man in the run to Sri V. Bhave?

*J. P. is scrambling for the honours of immortality.*




**BAGH SINGH CHOWDHARY (Jodhpur)**

What do you think of the Community Project?

*Looks to me like an old poster of the "Grow More Food" campaign.*

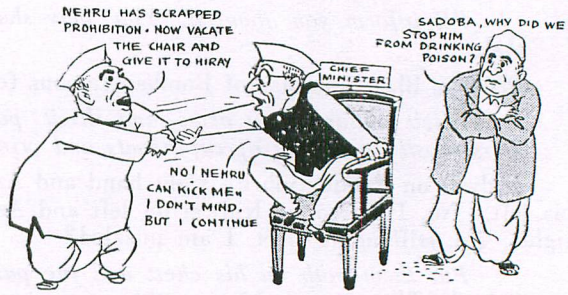
Is it a duty or an obligation that you answer our questions?

*It is neither. It is self-interest pure and simple. If I don't make the magazine interesting no one will buy it.*

**THAKUR DAS (Bombay)**

Will Morarji Desai really resign if Delhi decides to withdraw Prohibition from Bombay?

*Prohibition or no Prohibition, Morarji will stick to his chair. Morarji is a career politician.*


NEHRU HAS SCRAPPED 'PROHIBITION' NOW VACATE THE CHAIR AND GIVE IT TO HIRAY
CHIEF MINISTER
NO! NEHRU CAN KICK ME. I DON'T MIND. BUT I CONTINUE
SADOBA, WHY DID WE STOP HIM FROM DRINKING POISON?

Baburao Patel has also friends?

*Not on this planet!*

Why doesn't Kardar marry again if at all he wants a son?

*Marry again and lose a very charming wife! It is not worth having a son at that price.*

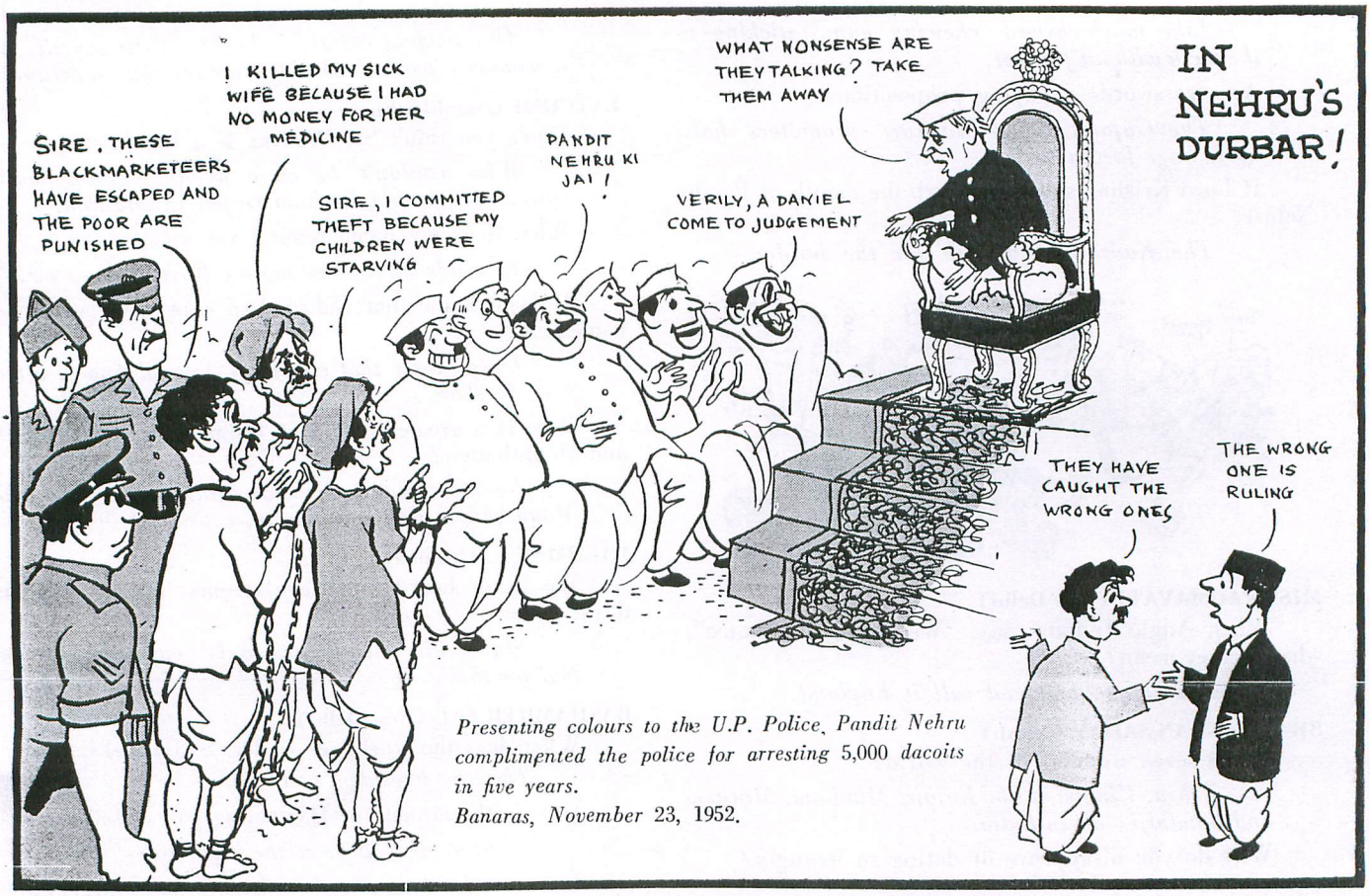
What has Prithviraj to do in the Council of States?

*Doesn't he get a ready made theatre with a readymade audience? What more does a College Street Kapoor want?*

**B. T. DEVANATHAN (Hyderabad Dn)**

I wonder if the Americans have elected the right man!

**Comedians are always optimists. They hope to be noticed some day and they lose their hearts in that hope. Watch Majnu presenting his credentials to Suraiya in "Goonj", a social melodrama produced by H. S. Kwatra and directed by Phani Majumdar.**


IN NEHRU'S DURBAR!
SIRE, THESE BLACKMARKETEERS HAVE ESCAPED AND THE POOR ARE PUNISHED
I KILLED MY SICK WIFE BECAUSE I HAD NO MONEY FOR HER MEDICINE
SIRE, I COMMITTED THEFT BECAUSE MY CHILDREN WERE STARVING
PANDIT NEHRU KI JAI!
VERILY, A DANIEL COME TO JUDGEMENT
WHAT NONSENSE ARE THEY TALKING? TAKE THEM AWAY
THEY HAVE CAUGHT THE WRONG ONES
THE WRONG ONE IS RULING

*Presenting colours to the U.P. Police, Pandit Nehru complimented the police for arresting 5,000 dacoits in five years.*
*Banaras, November 23, 1952.*

*The Koreans will soon tell us.*

Mr. Patel, you are a well-informed man! Do you know anything about the Gandhi Bhuvan of Hyderabad?

*I know the popular scandal that a rich ex-Razakar leader helped to build it.*

**HARIHAR SHAW (Dumka)**

How many children you expect from Bina Rai?

*Prem Nath is married to her.*

**H. N. SESHADRI (Mysore)**

Who is fattening on Madhubala's earnings?

*The fat is melting these days.*

**G. SUBRAMANYAM (Madras)**

Are you irritable by nature?

*I can't stand slow thought, slow talk, slow understanding and slow action. I am a speed maniac.*

**V. P. JAIN (Meerut)**

What is Birla Mandir?

*It is a nursery of Birla-made gods.*

**A. ZACHARIA (Trivandrum)**

Can you name an Indian leader with fire in his blood?

*Nehru has a lot of fire in his blood but he burns us while others bake their bread on its heat. That is where my quarrel begins.*

**SYED MUSTAFA (Madras)**

If you are called upon to deliver a Convocation address, what would be your advice to the budding graduates of our universities?

*"Enough of college, now get out and learn!"*

**MRS. PRAKASH (New Delhi)**

You say Kashmiris are cunning. Nehru says they are simple. Who is right?

*I am right. Nehru, being a Kashmiri, is trying to justify his mistake.*

What happened to those milk-yielding trees which were to be imported by our Government?

*Our Ministry of Commerce did not issue an import license to our Ministry of Health and the babies are left crying for milk.*

**K. B. LALL (Gwalior)**

Will Mr. S. K. Patil be another iron-man of India?

*The Man from Malwan comes from a mica zone.*

Has Morarji ever been a drunkard?

*I don't know but his disgust for alcohol is too strong to be natural.*

Is Nehru noble?

*Yes, with the usual weaknesses of the nobility!*

What is the necessity of introducing Multi-Point Sales Tax?

*To grow a new crop of law breakers. Aren't we living in the "Grow More" era?*

How do Nehruji's words taste?

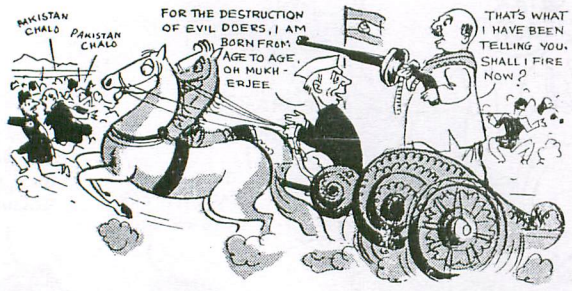
*Like much-chewed chewing gum, sticking to the teeth without flavour.*

Are crosswords a paying proposition?

*The Gujarati and Marwari promoters have made huge fortunes.*

If Lord Krishna speaks through the mouth of Pandit Nehru?

*The Kauravas will run for the border.*


PAKISTAN CHALO
PAKISTAN CHALO
FOR THE DESTRUCTION OF EVIL DOERS, I AM BORN FROM AGE TO AGE. OH MUKHERJEE
THAT'S WHAT I HAVE BEEN TELLING YOU. SHALL I FIRE NOW?

**MISS PADMAVATI (New Delhi)**

When Anglo Indians say, "We are going home", what do they mean?

*They go to hell and call it England.*

**BRAJ NANDAN SAHAY (Arrah)**

Name seven wonders of the world?

*Nehru, Vinoba, Rafi, Rajaji, Maulana, Morarji and Gandhiji—all in India.*

Why do you disapprove of dating so strongly?

*Our ancient culture is based on the sanctity of a woman's person. Dating violates that sanctity.*

**LATCHMI (Nandikotkur)**

Don't you think Sri Prakasa is a humorist?

*Who wouldn't be on a five-thousand-a-month sinecure? I would be Ram Gopal in addition.*

What does my name remind you of?

*Reminds me of the money Kardar owes me.*

Do you know that Nehru had sore eyes when he came here?

*I also know that many eyes closed finally after his "darshan".*

Who is a greater friend of India between Churchill and Mountbatten?

*Both are not our friends. But between the two Mountbatten is a lesser enemy.*

**LACHMAN L. (Bombay)**

We never heard of Rayalaseema during British days?

*Slaves die silently and only vultures toll the bell for them.*

**BASHAMBAR LAL (New Delhi)**

What does the world see in Dr. S. Radhakrishnan?

*The next President of India!*

How is the climate of Darjeeling for a Delhi man?

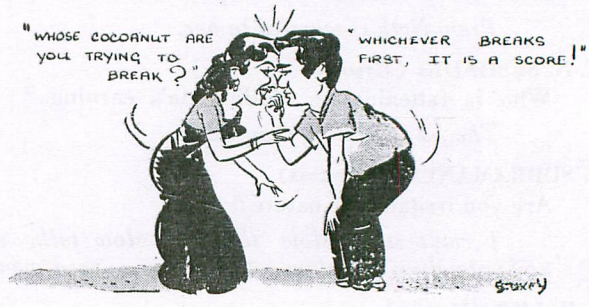
*Exciting if you meet the right ones!*

Is your Moti registered with the Rationing authorities of Bombay?

*No! He eats a part of my rations. In Bombay they collect a license fee on dogs but don't provide for their meals. It is an example of Congress justice.*

Can you break a cocoanut with your forehead?

*That is Prem Nath's job.*



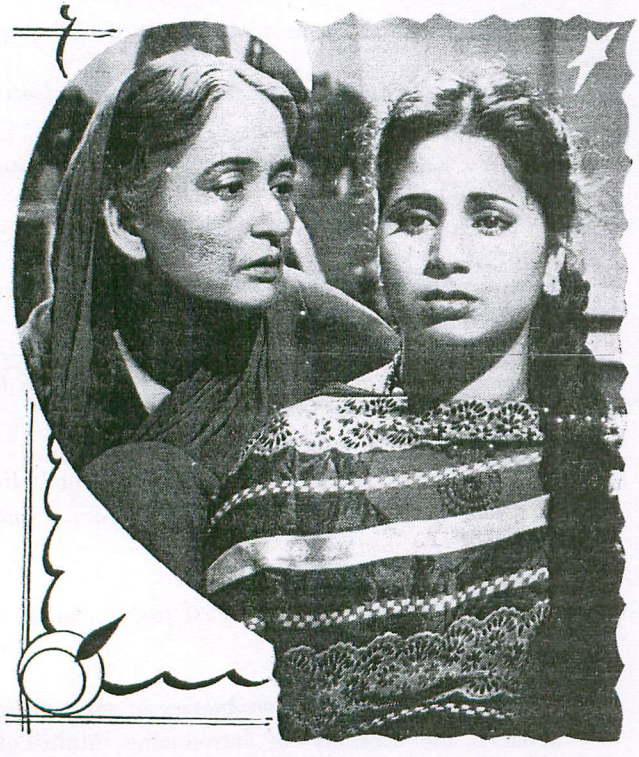

**M. S. VISVANATHAN (Poona)**

How many persons from Bombay like Morarji, sir?

*We all like Morarji. He is a better administrator than a hundred Congress administrators put together. But we don't like Morarji's fads which restrict individual liberties and dissipate the resources of the state. His obstinacy is fast making him a sadist.*

Why do you portray Chandulal with a black face?

*Because Chandulal appreciates honesty and he would not like us to change the colour of his skin.*



**Old age has wept over the blunders of youth through ages and mothers have shed tears of blood over the follies of their children. This is a moment of tears between Leela Misra and Geeta Bali in "Naina", a social theme directed by Ravindra Dave for Chandu Studios.**

OFFICE OF
ACCOUNTANT GENERAL
GROW MORE CHEQUES!
CHEQUES PAID HERE
CAN YOU ADD A ZERO HERE WITH THAT MACHINE?
O.K. SETHJI! BUT FIFTY FIFTY!

*Sri Purushottamdas Tandon, ex-President of the Congress, told the Parliament that extra cheques were issued to bogus parties by some of the staff of the office of the Accountant General, Central Revenue. We know now where a part of the 2069 crores for the 5-Year Plan will go.*
*New Delhi, December 18, 1952.*

Does India have pyramids?

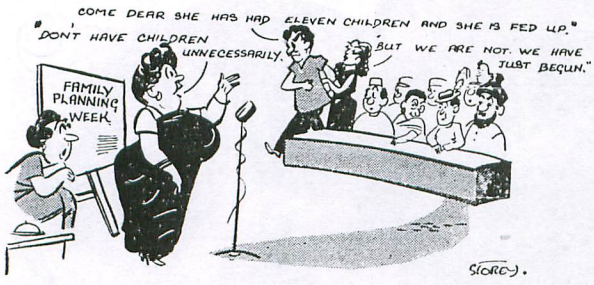
*Not in Gujarat!*

He who loves children loves God?

*I don't think so. Children are little devils. They are selfish, stubborn and haughty. Study them carefully and you will realize the truth of what I say.*

What is this "planned parenthood" business?

*A drawing room story which never reaches the bedroom.*


COME DEAR SHE HAS HAD ELEVEN CHILDREN AND SHE IS FED UP."
"DON'T HAVE CHILDREN UNNECESSARILY.
BUT WE ARE NOT. WE HAVE JUST BEGUN."
FAMILY PLANNING WEEK
SHORE

Will the Himalayas come to the rescue of Indians?

*The Himalayas are mortgaged and a mortgaged property is of no use in distress.*

Does your family budget show a surplus or a deficit?

*It has a surplus of deficit these days.*

When are fools in demand?

*With the Congress Party in power, fools are quoted at a premium these days.*

Is there no "clean film industry" week?

*Week? Minister Keskar seems to have launched a Five Year Cleaning Plan!*

Does the poor man always dream?

*Those who sweat well sleep well. Dreams are designs of idle hours.*

Most of the foreigners who visit India are experts in one trade or the other. Don't we have experts amongst us?

*All our politicians are experts. For instance, who can beat Nehru in talking?*

What would be the fate of women if all the mirrors of the world disappeared?

*They will still have each other's eyes.*

Are Ram and Rahim at daggers drawn these days?

*No, but Ramlal and Rahimbux are.*

**H. S. DORASWAMY (Mysore)**

Are you a welcome guest every where?

*Yes, if I go at all. I am liked because I entertain.*

What's in store for us?

*The Five Year Plan! We have to find 2069 crores.*

Why is God out of sight?

*He is ashamed of his creatures. Every one likes to blush behind a curtain and God is no exception.*

What is Panipat?

*Birthplace of K. Ahmed Abbas.*

What are Pakistan's chief exports to India?

*Soldiers of Islam!*

Has the Nizam of Hyderabad a big family?

*A hundred wives and God alone knows the damage.*

Why does General Cariappa look so tired?

*Every time he thought of fighting, he heard Nehru's lecture. You don't know what that means to a soldier.*

Why are they parading troops in Germany?

*That is their national exercise.*

What is Pan Mun Juan?

*That is the place where they meet in Korea to add to the dead.*

Do you think Britain will find her grave in Africa?

*Not only Britain but the white man will.*

**K. B. LALL (Gwalior)**

Please tell me the secret of a successful married life?

*If you cannot make your wife love and respect you, get her scared of you. For the first choice you need to be a god, for the alternative you need a good stick. For both you need to be the bread-winner, for, love, respect or fear in women are all by-products of bread, butter and security.*

I WANT TO BREAK HIS BANK TO BUY YOU A NEW STICK MY DARLING HUSBAND!
STOP GOING WITH THAT BLUE EYED BOY. I'LL BREAK YOUR BACK
STORPS

**MRS. SNEHAPRABHA VASUDEV (Bombay)**

Is K. A. Abbas a shameless liar?

*He is a Communist propagandist.*

Do you love flirts?

*When they belong to someone else.*

Can you tell in a line China's past history?

*They wanted freedom too badly.*

Is P. K. Atre your enemy?

*Don't know! That man can never make up his mind.*

Can Madhubala whistle?

*She is whistling these days.*

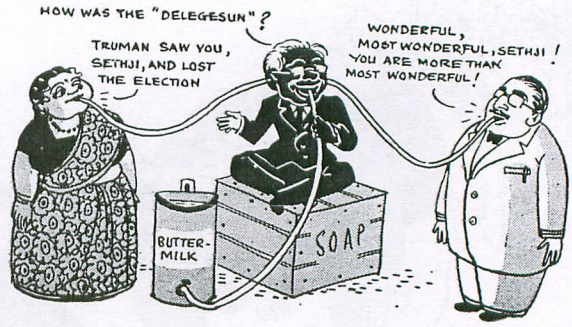
**SUBASH J. RELE (Bombay)**

Who is Cecil B. De Mille?

*That's the man Chandulal met in Hollywood—the guy who directed "Sham Sun Delala".*

Does Chandulal inhale flattery?

*Flattery is the oxygen of his life. When his two cylinders, Gohar and Taimur, get exhausted, he bursts out in "Inglis" himself.*


HOW WAS THE "DELEGESUN"?
TRUMAN SAW YOU, SETHJI, AND LOST THE ELECTION
WONDERFUL, MOST WONDERFUL, SETHJI! YOU ARE MORE THAN MOST WONDERFUL!
BUTTER-MILK
SOAP

What is Income-tax officer Jadhav doing nowadays?

*He is probably making an inventory of the presents he got from film stars for the wedding of his son. He hopes to return them.*

What does Keki Modi think of you?

*Who cares? Thoughts that are not published are not important.*

Have the Kashmiris got a conscience?

*They have got stomachs and ambitions.*

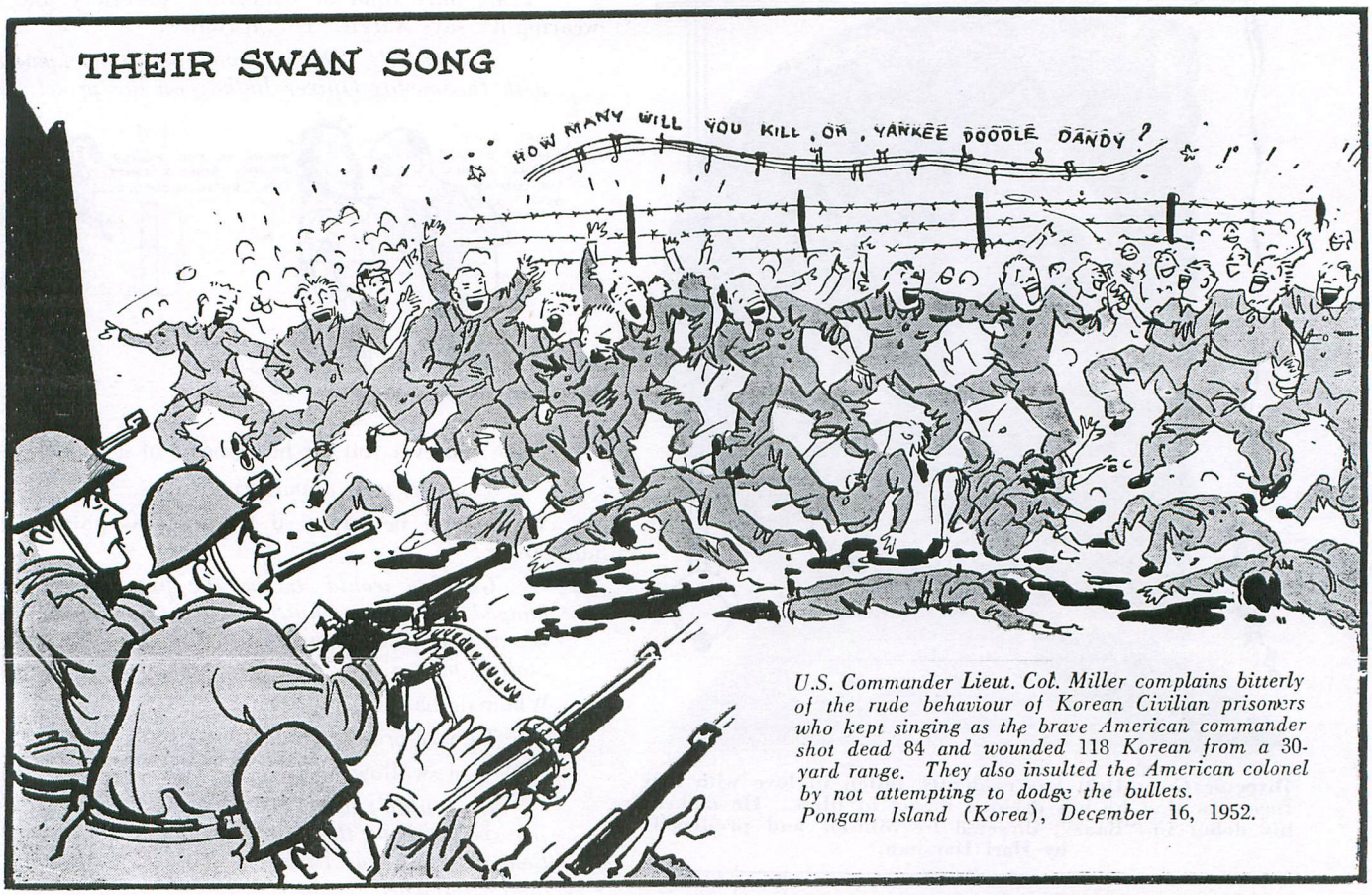
Why can't Morarji dance?

*He will now that Nehruji has done so.*

Did you date girls?

*No! Poverty made me a round-the-clock worker. I never had the luxury of a calendar to pick and choose a date.*

**Even a cup of wine is useful to hide a flat nose. Bina Rai uses the cup effectively to make Prem Nath more presentable in "Aurat", a picture of Varma Films.**




*U.S. Commander Lieut. Col. Miller complains bitterly of the rude behaviour of Korean Civilian prisoners who kept singing as the brave American commander shot dead 84 and wounded 118 Korean from a 30-yard range. They also insulted the American colonel by not attempting to dodge the bullets. Pongam Island (Korea), December 16, 1952.*

What future has K. A. Abbas?

*A brilliant future! He is lucky, popular and versatile.*

Can you read Sheikh Abdullah's mind?

*Unnecessary! He has an historical mind.*

For whom are street beggars waiting?

*For suckers.*

Do Yankees want war?

*Doesn't war bring more profits?*

What do you expect from Kashmiris?

*Not even a receipt for the money that we have paid.*

I find Sindhi girls irresistible?

*I wish I move with you.*

Are there angels in Kashmir?

*Yes! The Indian soldiers who died to save Kashmir from the raiders still frequent the place.*

What will you do if a bootlegger chases you?

*Why should he? I am not Morarji.*

Who thinks Nadira is beautiful?

*I think. In women beauty has many faces.*

Who is Dr. Malan?

*He is the Ravan of South Africa!*

I wish Prithviraj Kapoor becomes a "sadhu"?

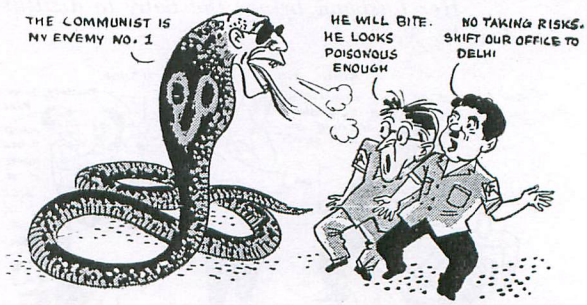
*If it pays, he will. That will be his last role.*

What is your impression of Bimal Roy?

*I have not met the man but I liked his "Hamrahi".*

Do South Indians bite?

*Oh, no! Rice-eating teeth can only hiss in temper.*




Why can't Trygve Lie whistle?

*Because the wrong ones arrive when he does.*

How is it that Indira Gandhi never opens her mouth?

*Isn't it a blessing that at least one Nehru is silent?*

Did you ever flatter a Congressman?

*When I criticize Nehru, whom I love for his sincerity, do you think I would flatter another Congressman?*

**Director Guru Dutt has evidently fallen in love with his face now that he has decided to act in films. He makes his debut in "Baaz", directed by himself and produced by Hari Darshan.**

---

Have you ever thought of purchasing a bootlegger's favours?

*I don't like anyone's favours. So I keep within my units.*

Is "Dreamland" fool-proof?

*No! A fool goes there every day.*

Does Kamini Kaushal carry her baby to the studios?

*Her husband brings the baby to disillusion the hero!*

"HOW CAN I MAKE LOVE TO A MOTHER WITH HER BRAT CRYING ON THE SET?"
"SOME MORE WARMTH ASHOK."
"MUMMY, I WANT BISCUIT."
SOOD SAAB, TAKE HIM HOME. HERE IS A TIN OF BISCUITS.
STOREY.

What is the sign of a dirty mind?

*A dirty question! You often ask a dirty question.*

How does an air hostess look at her life?

*She has chickens and children in her look.*

If secular state fails in India?

*It won't. We have to make a success of it inspite of 40 million communal-minded Muslims.*

"I am only fond of collecting jewellery and not wearing it", says Nargis. Isn't it funny?

*Not at all! There is method in her madness with Income-tax Officer Jadhav on the prowl.*

Have you ever felt the heart beats of a French girl?

*Yes, they were atomic explosions.*

Would you be happy if Comrade Gopalan comes into power?

*Gopalan would be in the first dozen to be hanged when Communists come into power. Study recent Czechoslovakian history or read the story of Stalin's purges.*

Whom do bastards represent?

*They re-present the mother's sin.*

Can Azad swallow?

*He couldn't when Dr. Shyama Prasad Mukherjee spoke about the plight of the Hindus in East Bengal. Maulana Azad and Kidwai walked out of the Parliament.*

My father-in-law is going to give me a dowry of one lakh rupees. Mr. Patel, what should I do with it?

*Bring it to me and take it away after you earn a lakh of rupees yourself. You will earn the respect of your wife and deserve the dowry.*

Who do you think is more modest: Morarji or Rajaji?

*Both are arrogant but Rajaji is intelligently and delightfully so.*

Why can't Acharya Kripalani whistle?

*Sucheta does not need a whistle.*

What did Krishna Menon prove in U. N. O.?

*That he was better than Nehru's sister.*

Do you follow David's French?

*I suspect it. I think it is the French which our Customs Department won't allow.*

Do you feel the absence of Mahatma Gandhi?

*Yes! In our relations with Pakistan, Gandhiji would have made up Nehru's mind. Gandhiji was not a coward.*

When does a producer start clowning?

*When he becomes the "lidar" of a "phederesun" and a "delegesun".*

Is Nehru a rare man?

*Yes, I have never seen such a chatter-box.*

In what respect are the Muslims in India not free?

*They don't have the freedom to riot and loot——a privilege which they enjoyed as slaves under the British.*

What did our film delegation prove in America?

*That our film industry deserves to be where it has been last forty years.*

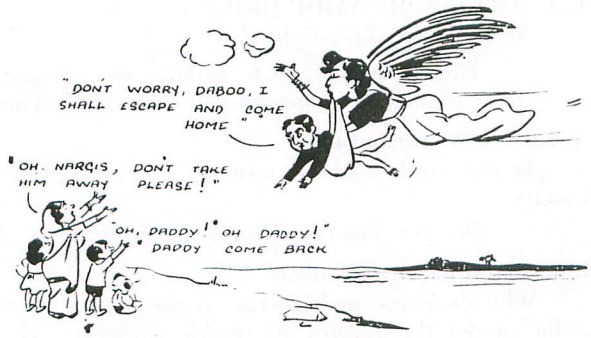
Do you think that we require a Tukaram now?

*Let us get over the last Mahatma.*

**MRS. RAJANI DEVI (Bombay)**

If Nargis had wings?

*She would lift Raj and take him to the Robinson Crusoe Island.*




If India severs her diplomatic ties with U. S. A.?

*That will mean a partial gastrectomy operation of millions.*

Do you love lady journalists?

*Lady journalists in India are like our film stars who need ghost singers. Every Clare has some silly Simon to help her.*

Are widows heartless?

*They are husbandless. That has nothing to do with the heart.*

Orthodox people believe that a sonless Hindu cannot go to heaven?

*Nor will I with enough of them.*

Is it true that children are scarce in U. K.?

*Scarce? The War has left behind millions of unwanted ones.*

Last night I saw Chandulal Shah in my dream?

*You are lying! Chandulal can be seen only in daylight dreams.*

What happened to Kashmir?

*A part of it is in the hands of brigands. The U. N. O. is finding out which part.*

Of what use are the Agha Khan's millions?

*Horse food!*

**MISS VASANT V. MERCHANT (Bombay)**

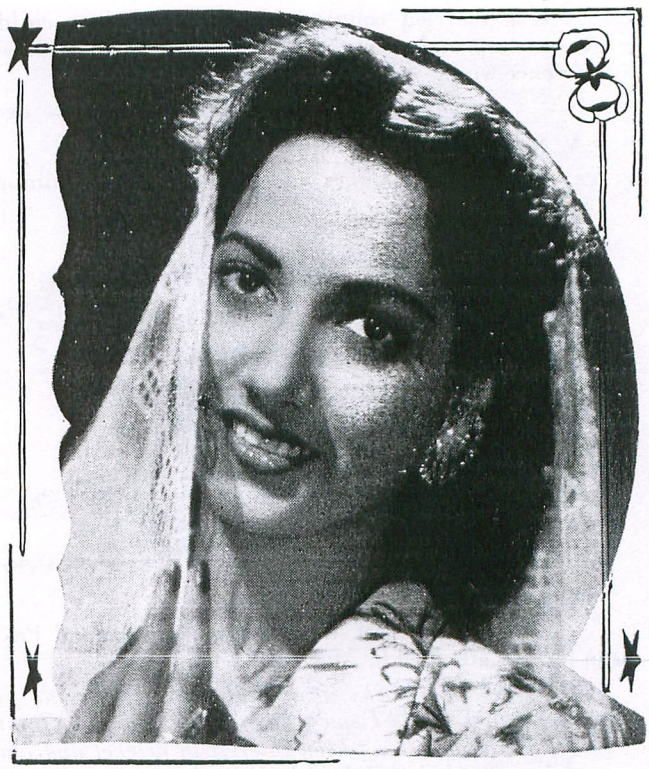
Are you impressed by Dr. Keskar's work so far?

*Not till he goes the whole hog.*

How many kinds of kisses are there?

*That's a long course. But you'll know when you trade in your "Miss".*

Is Bina Rai an intelligent girl?

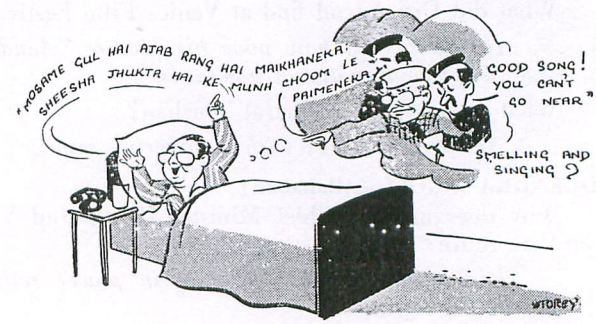


**This is a world of sweethearts. If one goes away, another comes. There is never a vacancy in the male heart—it is big and generous enough to accommodate all comers. Shakila is destined to be popular and she makes a bold bid in "Arman", a love tale produced and directed by Fali Mistry for Film Technicians of India.**

*No! Intelligence has a better taste.*

What happens when you see Morarji in your dream?

*I take a night-cap. After that Morarji can't come near me.*


"KOSAME GUL HAI AJAB RANG HAI MAIKHANEKA!
SHEESHA JHUKTA HAI KE CHOOM LE PAIMENEKA!"
GOOD SONG! YOU CAN'T GO NEAR"
SMELLING AND SINGING?

**NAJIFUR RAHMAN (Dibrugarh)**

What does an Indian learn from a Continental tour?

*He learns to appreciate the companionship of women—foreign women.*

What do you think about the anti-cow slaughter campaign?

*It is a campaign that makes the tolerant Hindus and their lofty religion look stupid and vindictive.*

Speak frankly, Mr. Patel, that you do not trust a Muslim?

*Doesn't past history teach us that? Now you be honest with yourself in answering that question.*

**RAM LALL NAKRA (Jullundur)**

If a married couple at night urges their child to get to sleep and then comes to beating it to sleep, what inference would you draw?

*Impatience to commit the same mistake again.*

**S. V. NATHAN (Poona)**

Why are our heroes and heroines always pining?

*For the censors to release the kisses.*

**T. K. KESWANI (Bombay)**

Why was the Test Match between India and Pakistan largely attended by Muslims?

*Don't ask why in a secular state. For the first time in my life I saw numerous 60-year old Bohris and Khojas taking keen interest in cricket and clapping till their hands ached.*

Can you describe any tragic event in politics?

*Gandhiji's murder! It killed 320 million Hindus in a day.*

**JIWAT MOORJANI (Poona)**

Why are some of our film posters obscene?

*I have not seen an obscene film poster in India yet. Those who find obscenity in our film posters have filthy minds.*

What did Dev Anand find at Venice Film Festival?

*He discovered how poor his picture "Aandhiyan" was by international standards.*

What do you think of Bharat Bhushan?

*An ambitious boy with a shivering mind.*

**YOGENDRA S. GOEL (Allahabad)**

Why does not our Chief Minister Pt. Govind Vallabh Pant retire?

*Perish the thought! A man in power retires only to the coffin.*

**NARINDAR KUMAR ANAND (Delhi)**

Is not Mrs. Raj Kapoor jealous of Nargis?

*No! A wife can afford to be charitable.*

**MISS B. N. KAPADIA (Bombay)**

What is the future of a typist girl?

*That is a matter of her age and looks and her boss' taste and bank book. The typewriter guarantees no future.*

**M. D. BUTANI (Bombay)**

What is your opinion about the Mau Mau movement?

*It is a beginning of the end of white rule in Africa. The white rulers are making the old mistakes all over again.*

Can we expect Goa and Pondicherry to become integral parts of our country as long as Nehru is our Foreign Minister?

*What the French and the Portuguese understand is the whistle of bullets while Nehru is firing only a volley of words.*

Is it a fact that Morarji's son was an ordinary fitter with Air India getting 150 chips before he became a great insurance magnate?

*Yes! But New India where he works is also Tata's as is the Air India.*

**C. C. AMARENDRA NAIDU (Bellary)**

Never know your neighbours?

*That is right! Stop making new friends because friends spy more on you than do the enemies.*

**A. KRISHNA (Allahabad)**

Is the word 'honesty' written in the Congress dictionary?

*Oh, yes, but the meaning is different.*

**RAJENDER GANDHI (Simla)**

Why do many males write to the editor of "filmindia" under the disguise of female names?

*They either think that I am so sex-starved that even a woman's name thrills me or that they are ashamed of their own sex.*

**VASANT VALE (Poona)**

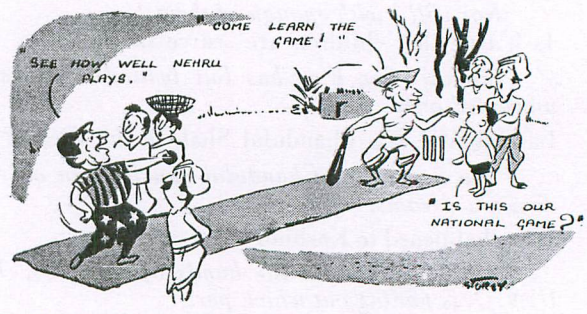
Mr. Morarji Desai declared: "I am prepared to drink even poison provided it could help the progress of the country". Why do you then mercilessly criticize our Chief Minister?

*Because he doesn't do it.*

**M. S. VISVANATHAN (Poona)**

How is rural uplift now?

*Our villagers will be soon playing baseball.*




**SAILENDRA PRASAD (Ranchi)**

Is the review of "Parchhain" not a sufficient proof that you have no enmity with Shantaram?

*Who worries about Shantaram? It only proves that I am true to myself. That is all that matters.*

**MRS. SHRIDEVI BALKRISHNA (Mulund)**

What does Nargis' open letter to Pandit Nehru prove?

*That she has got a tumour in the brain.*

**Those eyes can sing a song of hatred with a million words. Look at the contempt Kuldip Kaur puts into her look in "Jaggu", a social melodrama produced and directed by Jagdish Sethi.**

**K. M. RAO (Calcutta)**

Did you appreciate the stand taken by Dr. N. B. Khare in deciding to offer satyagraha at the Indo-Pakistan cricket match at Nagpur?

*No! It was a stupid design. Clowning in politics brings down an institution.*

**D. B. SUBBA (Jeram Padang, Malaya)**

Say something about the revolution of Nepal?

*The Nepal kettle will keep boiling till it bursts and King Tribhuvan lands in Delhi.*

**K. GOPALA KRISHNA (Munirabad)**

By appearance Ashok Kumar seems to be a gentleman. What is your idea?

*He is one at heart too.*

**T. K. VASU DEVAN (Bombay)**

What game and against whom will Dr. Frank Buchman's M. R. A. Team play in India?

*M. R. A. is a dirty old game against the working man and Buchman is a wolf in lamb's disguise. I don't like the Communists but I don't like Buchman either.*

**SUSHILA R. KHANNA (Kanpur)**

Napoleon used to say, "It was the Spanish ulcer that ruined me". The Deccan ulcer ruined Aurangzeb. Which ulcer will ruin Nehru?

*Nehru will get a snake bite in his beautiful Valley.*

**M. ANNAMALAI (Papanasam)**

What is Birla's charity?

*Never heard of such a thing! I only heard of Birla's millions.*

Which is the most hygienic cinema theatre in Bombay?

*It is a dead-heat between Metro and Liberty.*

**V. A. NADIGER (Davangere)**

What made the Government of India drop the idea of filing a case against you on your editorial, "Crescent Over India"?

*Sheikh Abdullah proved himself a true Muslim and came to my rescue with his famous Ranbhirsinghpura speech. That performance by Nehru's embracing companion vindicated the truth of my article. How can a Gandhian government with "Satyameva Jayate" as its motto prosecute truth?*

**D. SHANTI KUMAR (Rajkot)**

Kishore Sahu as Hamlet?

*A better choice would be Jawaharlal Nehru.*

What does Daboo-Rita-Chisto suggest?

*An actor's frivolous approach to life.*

**K. G. MATHUR (New Delhi)**

What is Nargis to Raj's wife?

*Her husband's studio employee, one in two hundred whom Raj employs.*

What does the wife of Raj Kapoor see in her dreams these days?

*Dreaming or not a Hindu wife sees nothing but her husband.*

**H. L. SETHI (Poona)**

Have you seen the photograph of Chandulal Shah in suit? How do you like it?

*I saw a suit walking on the race course. It looked funny.*

Is Sheikh Abdullah clean?

*Kashmir is a cold country with plenty of rivers. That should keep the body clean at least.*

Is this news right that Raj and Nargis have secretly married?

*No! Secrecy is the denial of marriage. Marriage means publicity of two persons' intentions towards each other and only after a marriage is made known it becomes sacrosanct.*

Chandulal Shah says that they were treated like "kings" in America?

*Yes, of the Kikuyu tribe!*

If I propose marriage to Suraiya?

*Why don't you become a Muslim in a more straightforward manner?*

Will Madhubala herself sing in "Sayyad"?

*The director has not yet reached the singing stage in "Sayyad". He is still teaching artistes to walk in and out of the sets and this training is reported to have cost Madhu's father four lakhs of rupees so far.*

I saw the photographs of Mahatma Gandhi and Pandit Nehru prominently displayed on Foras Road?

*What is wrong with that road? You forget that for every wrong person which your dirty eyes see in that locality, there are a hundred right ones earning their living with hard and honest work. Haven't those hundred persons a right to Gandhiji's and Nehru's photographs?*

What do you say about the Indian Film Festival to be held in Russia early next year?

*Another opportunity for our local Reds to give us a devil's dance!*

I often find Moti's car at Nutan's house!

*That is her mother's house too.*

Why does Nargis mostly wear the white dress?

*Nargis has divided her life in three periods: Before Raj, With Raj and After Raj—and she has a costume for each season. The W. R. costume is white.*

I want to be a success in life. How can I, kind sir?

*Stop thinking of that word "success". Pick up the other word "work" and keep at it till you do it very well. One day that word "work" will be spelt "success".*

Pandit Nehru is a man of strong likes and dislikes. Please explain?

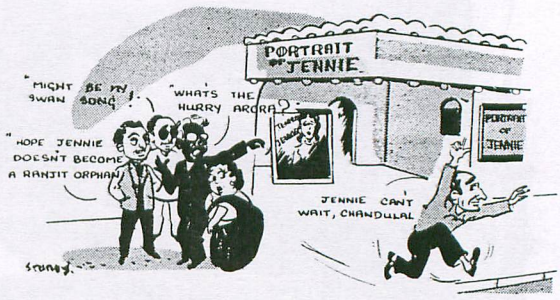
*Not much to explain. He likes Sheikh Abdullah and dislikes Shyama Prasad Mukherjee—both strong men.*

Is Jagdish Sethi an astrologer?

*He was but then Shyam died and Baburao Patel built a new house!*

Do film story writers know that "a great play is a great thought"?

*Of course they do! Whenever they get a great thought from Hollywood, all of them run to write short stories.*




How does K. Asif trap financiers for his flops?

*If I knew his secret I would not be writing "filmindia" twelve hours a day.*

Suraiya visited an asylum in Bombay to study the behaviour of insane people for her role in "Pagalkhana"?

*She wasted her time. She ought to have watched Director Santoshi. He is a rare mental case.*

**SHEO NARAIN SHEOPURI (Delhi)**

A tantalizingly beautiful blonde surprised at night in her lonely apartment by an intruder with hunger in his eyes! Doomed?

*Poor chap! You can count him dead.*

**MRS. VISALAKSHY RAMANATHAN (Mannargudi)**

Name an intelligent director who follows your advice?

*Debaki Bose! He changed the last scene of "Ratnadeep" after reading my review.*

If one day "filmindia" becomes one of the text books in colleges?

*It is already the most popular text book in all colleges.*

Has Yashodhara Kathju learnt music?

*The Kathju sisters—Manorama and Yashodhara—know everything under the sun. They look wise.*

**PANCHU GOPAL BANERJI (Banaras)**

When an Englishman is told a joke he laughs three times: first to be polite, secondly when the joke is explained to him, and thirdly, when he catches it. When a German is told a joke he laughs twice: first to be polite and second when the joke is explained, he does not catch it. When a Frenchman is told a joke he laughs once, he catches it immediately. When an American is told a joke, he does not laugh at all; he has heard it before. And when an Indian is told a joke .....?

*He has to pay custom duty on it.*

**DWARKAPRASAD SAXENA (Bombay)**

How do the police take Morarji's moral sermons?

**Lust gives a hungry look to a man. Man drinks with his eyes first the beauty he destroys with his hand afterwards. K. N. Singh is a rare artiste in covering beautiful women with passion and he is at his best in "Shahenshah", a costume play directed by Amiya Chakravarty and produced by G. P. Sippy for G. R. Productions.**

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*They smile and forget. Our police have developed a rare sense of humour these days.*

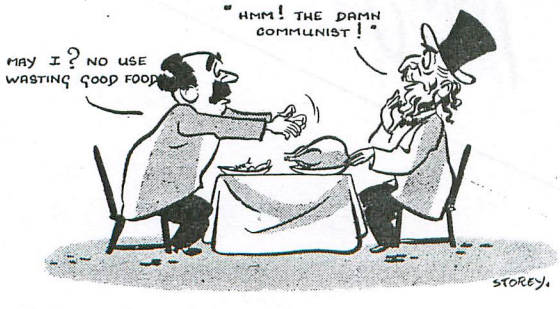
**H. J. BHOJWANI (Kalyan)**

Why does Pandit Nehru still believe in the myth of Pakistan's sincerity?

*Nehru does not believe in Pakistan's sincerity. The pigeon-chested Kashmiri Pandit is scared of war. If the Chinese had been half as scared as him, they would not have been a free nation today.*

What happens when a Yankee meets a Russian?

*The Yankee loses his appetite and the Russian gets a second helping.*



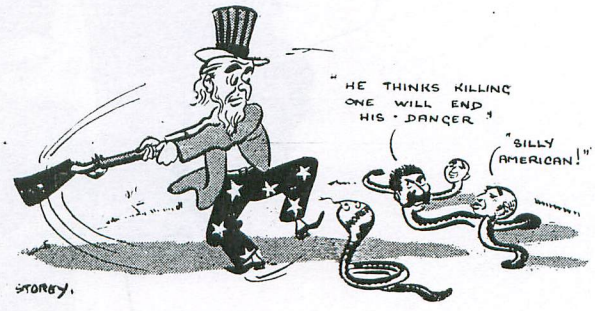

What have the British left behind in India?

*Their language, their vices and the Anglo-Indians.*

**K. S. SANKARA NARAYANAN (New Delhi)**

Why do people kill snakes and poisonous insects on sight when they know that the reptiles won't bite them unless destined to do so?

*Fear makes people rush the destinies of others. How else can we explain the presence of Americans in Korea? They want to kill the snake before it bites them.*




**C. S. N. MURTHY (Bangalore)**

Barking dames seldom bite! What is your experience?

*I don't chase bitches.*

**KRISHNA NAND VERMA (Laheriasarai, Bihar)**

Would you help to solve personal problems by private letters?

*Yes, if I am paid a hundred rupees a problem. I never work free.*

**MISS CHANDRA M. PUNWANI (Mysore)**

Doesn't Prithviraj get bored with the same performance on the stage?

*We get bored and he gets a kick out of that.*

**G. A. MODAK (Bangalore)**

From what part of India can I expect a good housewife?

*Try the South. The girls there still believe in home fires.*

**J. N. BHARTIYA (Bareilly)**

There is a Bill in the house that all servants of the Government of U. P. drawing less than Rs. 200|- shall have to wear khadi. Your view, please?

*At this rate all government services will be packed with imbeciles. Are they also going to regulate the relations of government servants with their wives?*

**K. A. K. AYYANGAR (Madras)**

What do you think of a person who goes about in search of old issues of "filmindia"?

*A man in search of wisdom and intelligence.*

You stand by the Congress through thick and thin?

*Yes! If the Congress dies there will still be one Congressman living.*

Shaw summed himself thus: "I am a bachelor by heart, but a married man by ring and book; an atheist, a teetotaller, a fanatic, a humorist, a playwright, a social democrat and a fluent liar". How to sum up Baburao?

*I am not as bad as that fellow. I am a common sinner with faith in God.*

Contact :-

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**SHASHI D. SHUKLA (Kanpur)**

I have heard that you are an ascetic?

*Right! I even eat with my eyes closed.*

**P. M. RADHAKRISHNAN NAIR (Bombay)**

The Government of Madras, notorious for its austerity, announced a 10% cut in the salaries of its officers drawing above Rs. 300. Not only that it even stopped the car allowances. Any comment on this unkindest cut of Rajaji Government?

*And after that people expect all government officers to be honest and above corruption!*

**P. MADHUSUDHANA RAO (Masulipatam)**

What will you do if you become poor?

*Will poverty be a new experience to me? For 38 years from my 48, I was dreadfully poor and during those years I discovered that work was the best cure for poverty.*

**MISS S. OLIVEIRA (Bombay)**

You are sweet but your answers are bitter?

*Isn't that the usual taste of truth?*

**C. H. SAMPAT (Bombay)**

Say something about Frank Moraes?

*His articles against Prohibition have a fine smell of Scotch whiskey.*

PHADER FAINTED AFTER READING TIMES OF INDIA
OH! OLD FRANK'S SCOTCH SMELLY! TOO STRONG FOR MORARJIBHAI! USE SOME SACRED COWDUNG KANTI!

Can a cow curse?

*This Gandhiji's "poem of pity" does better. She kicks.*

Do you suffer from high blood pressure?

*Not yet! You forget that I live in a Prohibition city.*

Do you think India and Pakistan will ever unite again?

*Never! A child that is born never returns to the mother's womb.*

Say something about our Municipal gardens?

*Gardens need money and love of aesthetics. Both are not found in our white caps.*

What have your secretaries taught you?

*Versatility in making mistakes and patience!*

Nargis is reported to have said in Hollywood: "Stars are so loved in our studios that we live like a happy family and we can do anything . . . . .". Any comment?

*And they do anything. Nargis is a lover of truth.*

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A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by money order while the copies of "Grey Dust" will be sent by registered post.

**PRIZE WINNERS FOR JANUARY**

1st Prize to K. B. Lall (Gwalior); 2nd Prize to Tajeshwar Sandill (Rohtak); 3rd Prize to C. H. Sampat (Bombay); 4th Prize to Miss S. Kusum (Poona); 5th Prize to Mulchand Motiram Lohar (Bombay); 6th Prize to Miss Neelam Mattey (Mathura); 7th Prize to D. B. Subba (Jeram Padang, Malaya) and 20 consolation prizes to the following:— V. A. Hassaram (Singapore); Miss Shashi K. Vaid (Delhi); Miss Leonora Grace John (Guntur); Miss Lily Thapar (New Delhi); Kumari Raj Sachdeva (Simla); K. Krishna Iyengar (Madras); Prem Malhotra (Amritsar); P. K. Sreedharan Nair (Selangor, Malaya); S. Mohan Rao (Adoni); Miss C. Chandiramani (Bombay); P. S. Ramanathan (Calcutta); Braj Nandan Sahay (Arrah); Najifur Rahman (Dibrugarh); Ram Lall Nakra (Jullundur); Yogendra S. Goel (Allahabad); Miss B. N. Kapadia (Bombay); Rajinder Gandhi (Simla); V. A. Nadiger (Davangere); Panchu Gopal Banerji (Banaras) and Krishna Nand Verma (Laheriasarai, Bihar). Money orders and copies are being sent to all the prize winners.

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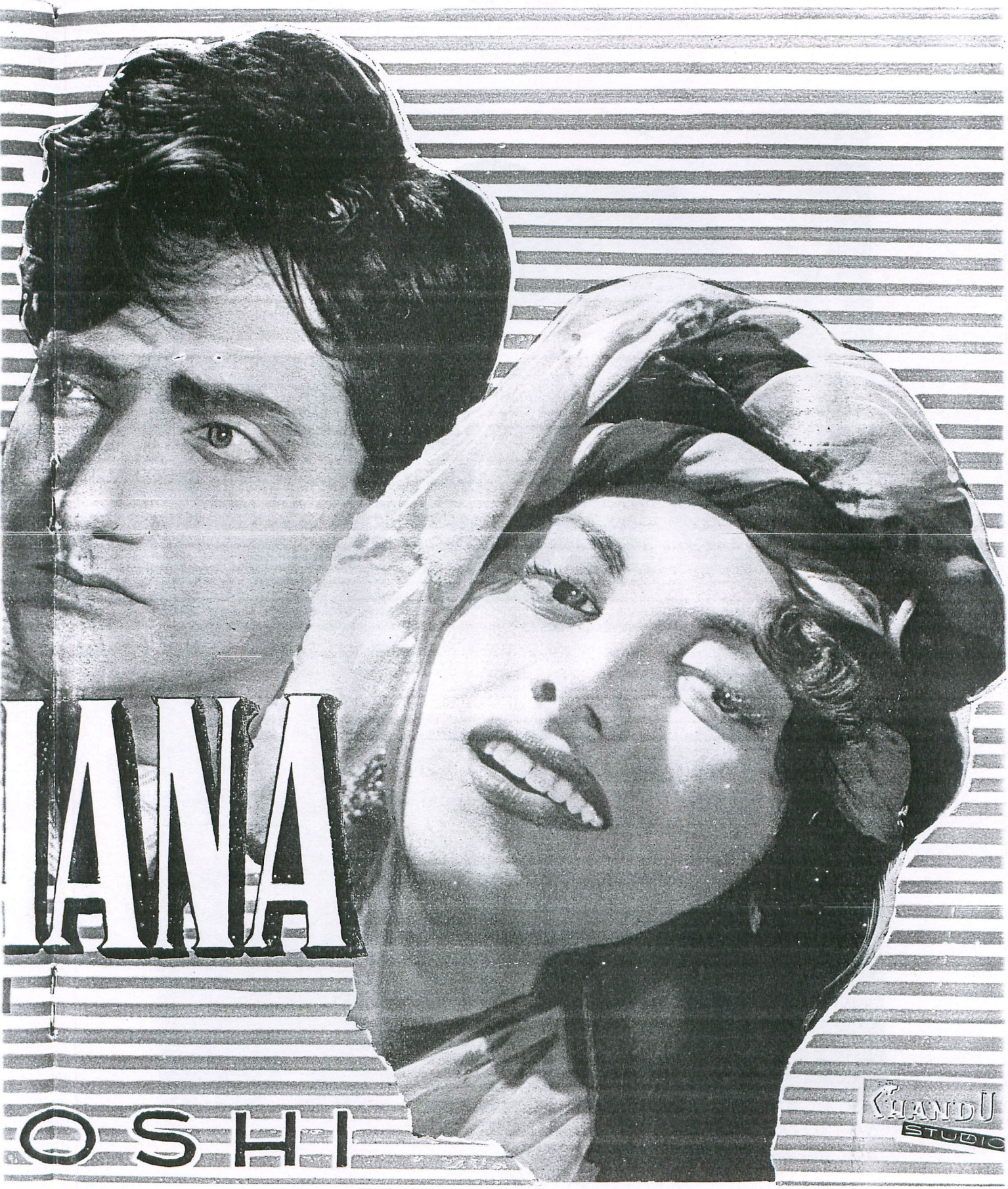


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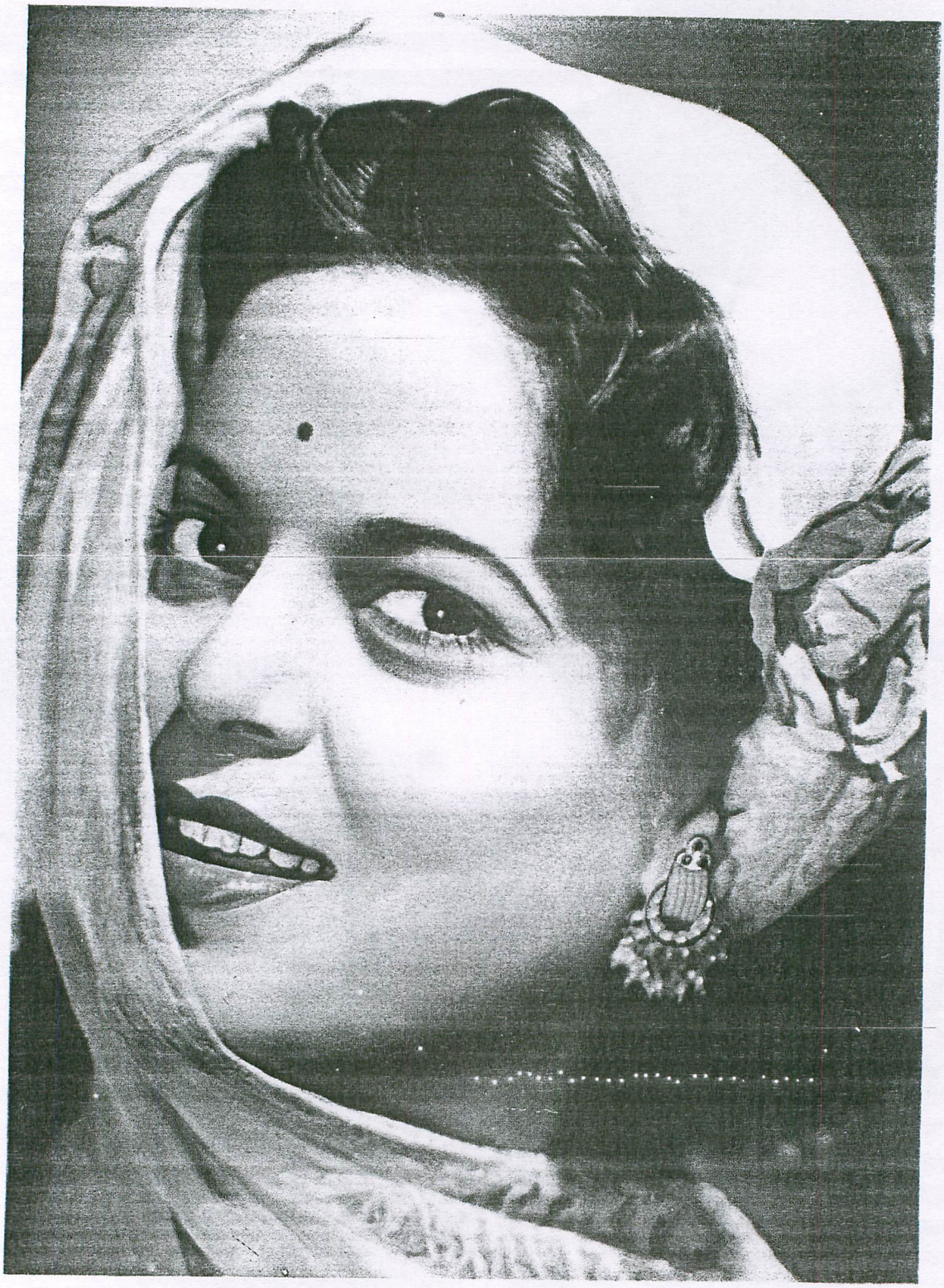

*NINA MAKER—*

*Hold your breath! Here is a new charmer for the new year and before the year is over there will be a million hearts aching to see her pictures. Nina Maker is going to be the sensation of 1953. She has just finished her first assignment in "Annadata" of Omar Khayyam Films but has signed up another in "Dharti-ke-Bhagwan", a social story produced by Devki Nandan Agarwal for Madhur Movies.*

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# Dr. Mookerjee, the Future Saviour of India !

## Will Wrest Reins of Power From Nehru !

### By : Phyruz Canteenwala

The greatest tragedy in the recent annals of the Republican Democratic Constitution of India is the virtual autocracy betrayed by bigoted ministers of the government, who, by sheer force of legislation, trample upon the divine rights of the masses and exhort the illiterate millions to tread a regimented course of life like dumb driven cattle, regardless of their sense of independence and discrimination. The authoritative rights of self-determination and individual freedom of conscience, expression and deed constitute the quintessence of true democracy. Though democracy must have its organization and controls, its vital breath is individual liberty. Therefore in view of the hypocritical administration prevailing under the flawy Constitution, the democratic course of Dr. Syama Prasad Mookerjee deserves a horoscopical probe chiefly in respect of his future role (dramatic one) as the leading figure in forming a real democracy predominated by the Hindu doctrine of cultural advance and mutual "tolerance".

Syama Prasad Mookerjee was born on July 7, 1901 at 2-03 a.m. (local mean time) in Calcutta when the zodiacal constellation of Taurus is rising in his radical chart. Under this sign of the Bull he cherishes a chaste, charitable, hospitable, conservative and straightforward view of life. His ideal concept of peace calls for justice because he always tends himself to be open and susceptive of sublimation. Liberality, dependability and tolerance are his salient virtues of which he should be exceedingly proud. The only thing that he tartly damns is wry and vicious reasoning. To him, that is an irremissible offense. And when a competent person fails to execute an imperative obligation, he instinctively turns rebellious.

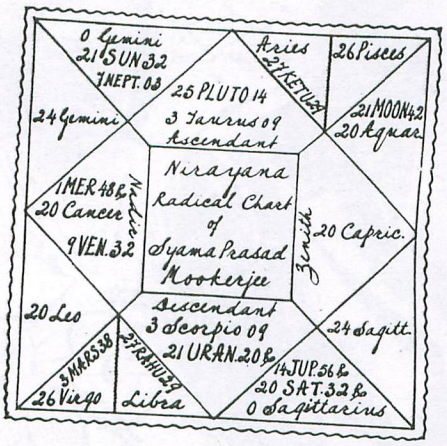
#### DIGNITY OF SELFLESS SERVICE

The planet Pluto is in favourable aspect with Jupiter. As a result of this his real happiness is linked with love, mutual relations and the service he offers to the people at large. Deep affection of Jupiter and authoritative power of Pluto combine to focus his mind on attainment of common ideals through principled ethics of life. However, owing to the heavy angular opposition of Pluto to Uranus, he shuns all power to domineer for he believes in the dignity of selfless service in pursuance of his cause. For this reason he is quite sensitive to his independent standpoint, preferring personal probity to the lure of political yoke.

The planet Uranus (Prajapati) is situated in the seventh House of public affairs distinguishing him as the leader of "Jan Sangh". The incidental glitter of originality and independence of this planet makes him seem sophisticated and captivating, but usually his intellectual discernment is sustained by an undercurrent of sensation. His glib expressions lend a colourful touch to his personality. And by dint of articulation he dramatizes an event with rare thrill arousing enthusiastic approbation of the people as a dynamic speaker.

Uranus is in triple parallel with Jupiter, Saturn and Mars. Under the Uranian urge of freedom and democracy he is imbued with unlimited heroism to wing his adversary while engaged in any popular battle of wits. The second nonile of Mars with Uranus lends rare dynamism to his utterances in championing any popular cause. And owing to the mutual parallels between the planets Mars, Uranus, Jupiter and Saturn, he naturally rages forth in an argument with irrepressible fire of an implacable oppositionist.

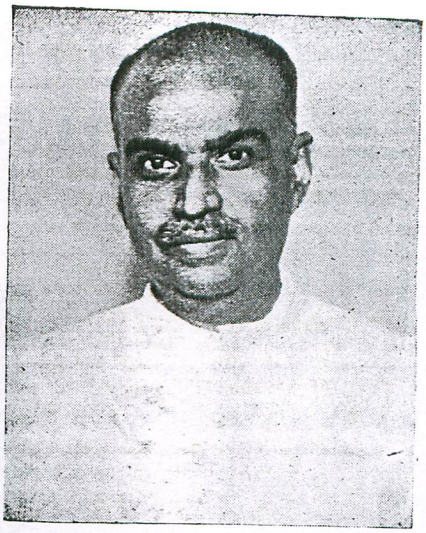
The "exalted" (by Navamsa) Sun is posited on 21 degrees and 32 minutes in the intellectual sign Gemini. Under this position of the luminary he is indued with devoutly determined characteristics to meet any challenge if he deems the cause he espouses is worth his effort. By his vigilant and venturous mind he tugs almost any weight of responsibility, whenever he sincerely finds it incumbent. The Sun, the lord of the fifth House of Leo which rules academical qualifications and legal affairs, is situated in the second House of finance. The double trine of the Sun




with the Moon and Rahu at birth are most conducive to his natural flair for finance and attaining of the doctorate of literature and law.

#### HIDDEN POWER

The dynamic opposition of Saturn to Sun helps translate his experiences into dynamic action. By the intense brilliance of the opposing currents between these bodies his entire range of experiences is pivoted on principles and blunt assertions which are often susceptible of being misunderstood. As a consequence of this he is unable to see eye to eye with his co-workers regarding policies of the present administration. Since the Sun influences money, he naturally has to suffer financial destruction at a particular period of life. And as the Sun is in quincunx with Uranus, his friends and acquaintances at times try to take undue advantage of his good nature for he voluntarily assumes unnecessary obligations. Nevertheless, owing to the self-perfecting traits generated by the "exalted" posi-



**Dr. Syama Prasad Mookerjee—our future hope of democracy. May his tribe increase !**

tions of the Sun and Saturn, he is an erudite scholar interested in improving and teaching others in the branches of knowledge that he commands.

The Moon is situated on 21 degrees and 42 minutes in Aquarius the sign of independence, freedom, originality and democratic thought. In the Navamsa chart, the Moon occupies the sign Aries which is ruled by Mars. This presages that he has strong faith in his convictions and prizes the ideals he preaches. It is difficult for anyone to surmise the quiescent power hidden in him for, despite his external placid outlook to the world, he verily is a dynamo of redoubtable strength. Owing to the benefic position of the Moon in the eleventh House which rules friendship, he is an ideal, courteous and reliable companion among those who crave for his friendship that is tinged by intellectual flavour. He seldom shirks from shouldering responsibilities for others since his unselfish qualities tend him to care for the interests of others first before he concerns himself. The rapt trine of the Moon with the Sun is the most compensating influence in respect of his intellectual, financial, domestic and friendly affairs. The double sextile of the Moon with Jupiter and Saturn helps him attain spiritual knowledge. Moreover, these dynamic lunar aspects endow him with a penchant for such subjects as philosophy, ethics and economics. Since the sign Pisces and Aries are placed in the twelfth House which rules intuition, the psychic element is strongly marked in his character fascinating him towards Astrology and other allied subjects. But the powerful opposition between Neptune and Jupiter and the square of Mars with Neptune serve to incapacitate him of deep penetration in occult subjects. However, owing to the double square of the Moon with Pluto and Uranus he becomes the victim of heavy loss in relation to property.

#### A REVOLUTIONARY FUTURE

Mr. Mookerjee is most fortunate in the positions of Rahu and Mars which occupy the natural sixth House of vocation. The red-hot planet Mars is powerful in view

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of sign and House. The dynamic effects of these planets are augmented by the parting sextile (about 54 degrees aspect) between them producing a vivacious influence on his occupational pursuits. Besides, the Sun is in trine with Rahu and in quintile with Mars which is in triple parallel with Uranus, Saturn and Jupiter. These extraordinarily puissant planetary aspects contribute towards his achievements in different fields. In the light of these radical planetary aspects and the progressed planetary aspects forming during the coming years, the stars of Mr. Mookerjee are bound to give him a dramatic turn, promising a revolutionary future which will serve a challenge to the government of the day.

From January 20 to May 26, 1953 Mr. Mookerjee is under the most beneficial influence of the Sun's Antardasha in Ketu's Mahadasha. This ruling Antardasha will prove extremely fortunate especially in his political activities. The benefic planetary aspects operating simultaneously will invest him with the necessary incentive to contend vigorously against any situation. By his straight and democratic approach to various problems facing the country, he will win great popular support that should help consolidate his party position. Besides, excellence in competence, success in legal affairs, domestic harmony, new associations, destruction of enemies and financial benefit are indicated.

From May 27 to December 26, 1953 the Moon's Antardasha will run in Ketu's Mahadasha. In this favourable period his activities will chiefly centre on matters pertaining to home, realty, friendship, foreign connections and general association. Besides, the exceptionally powerful aspects operating during the time reveal that he will wage a direct war of trial and strength against the ruling power. He, unhesitatingly, will storm the government necessitating drastic revolutionary changes. At this time the fate of Nehru government will hang in the balance.

## WALKING TICKET TO NEHRU?

From December 27, 1953 to May 23, 1954 he comes under the dynamic sway of the Antardasha of Mars in Ketu's Mahadasha. This Antardasha marks an eventful turn in his life. In view of the extraordinarily powerful planetary aspects prevailing at the time this gallant tiger of Bengal will, in all probability, snatch the reins of the government from Mr. Nehru's power. This dramatic development will usher in the birth of true democracy in India. I venture to predict that in the course of his fifty-third year he will be the most honoured and popular figure in the country.

During his fifty-fourth, fifty-fifth, fifty-sixth, fifty-seventh, and fifty-eighth years he will pass under the Antardashas of Rahu, Jupiter, Saturn and Mercury in the Mahadasha of Ketu. In this period he will be at the zenith of his success. From his fifty-ninth year his political career gradually ceases.

From the end of his fifty-seventh (June 23, 1958) to seventieth years he will be influenced by the Mahadasha of Venus which rules his health, occupation, realty and domestic affairs. Owing to the NEECH position (Navamsa) of Venus his weak constitution will invalidate him from shouldering responsible tasks. But, however, as Venus rules the natural sixth House of pursuit, he will dedicate his services for uplift of the common people.

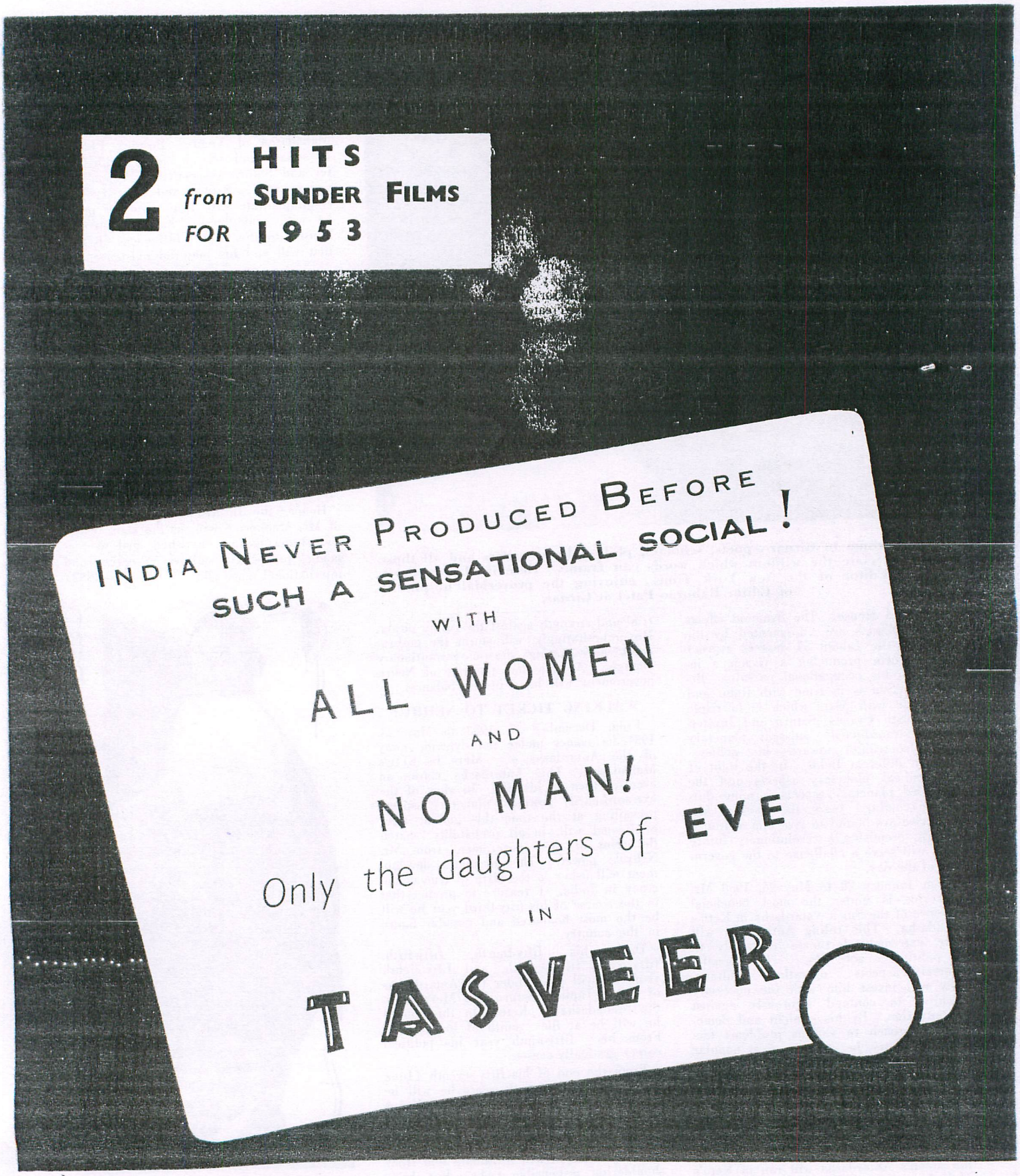
## JOURNEY'S END

In the first quarter of his seventy-first year, the Antardasha of Saturn influencing the House of death, will run in the Mahadasha of Venus. Besides, Pluto is in square and sesquiquadrate with Jupiter and Saturn respectively. Venus is in square with Saturn and Mercury is in sesquiquadrate with Ketu. In this period, he will, undoubtedly, have to surrender himself to the fateful influences of Yama that will end his material existence.

In the present hour of its trial India needs men of extraordinarily administrative calibre of the type of Mr. Mookerjee and not Pundits, Fadists and Idealists whose selfish and bigoted aims have seldom passed unquestioned. Fate has ordained Mr. Mookerjee to follow an undiplomatic, clean and straight policy which is always smothered by Mr. Nehru who ensconces himself against the secular shade of his weak-kneed and wandering policies that are only the means to kill time, impede progress and make much ado about nothing.

Hence, the future inspiring leadership of Mr. Mookerjee will, as the stars reveal, lead India to her cherished goal of economic prosperity, cultural progress and international goodwill. (20—12—1952)

**Youth lends springs to the upholstery and makes the woman a spring-board of romance. Here is a handsome bundle of curves, Shammi, ready to charm you in "Sangdil", a love tale produced and directed by R. C. Talwar.**

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*Produced and Directed by* - **G. P. PAWAR.**

*OUR REVIEW*

# "Bahu Beti", An Attractively Packed Old Poison !

## Good Screenplay Saves A Familiar Subject.

What faces they make when they miss their victims ! If they only kept their tongues in control women would have less moments of waiting sorrow. Watch Nimmi in "Ham Dard", a Variety picture.

Kesar Films' "Bahu Beti" is yet another picture about that domestic strife over nothing that infects so many homes. This kind of a story does not demand much from the literary reservoir of the story writer. Just create an old and idle woman with a long and restless tongue and a twisted brain, a hen-pecked husband, a young T-shirt with modern ideas about living and no ideas about earning and a marriageable daughter and you have material enough to set fire to a hundred homes in a hundred pictures.

Most of the daily bickerings which lend din and despair to many a home are usually the product of idleness either mental or physical and only sometimes the result of emotional maladjustments. Lack of education and poverty are the principal factors responsible for leaving many minds open to the busy devil and it is unemployment that renders so many potential builders of nation idle. If a picture can emphasize the necessity of education even to those who managed to escape it in the better parts of their lives and if it can teach people to combat poverty, even though not how, it can be said to be taking the bull by the horns. Such a picture can be at once instructive, constructive and creative. If not, then it is just another attempt by some meek and weak-kneed producers at playing safe for a Minimum Guarantee.

### OLD AS THE HILLS

Well, "Bahu Beti" is quite a safe and timid gamble with a stock story, stock sentiments and almost all familiar situations. There is the usual bad mother with a scorpion for a tongue in her mouth and mischief for grey matter in her head. She has a husband who looks a healthy mosquito, a marriageable daughter, Rani and a T-shirted son Gopal. The story opens with Gopal teasing his sister about the forthcoming negotiations for her marriage. Rani spanks her brother and indulges in some self praise when the prospective groom's mother and sister come in to see her. They approve of her and she quickly gets married to Shree Nath. Rani and her husband seem to hit it off and all seems well till the customary moment for Rani's return to her parents arrives. Rani is not able to go to her parents because the days then happen to be inauspicious. However, when these days come to an end Rani's mother-in-law suddenly falls ill and Rani decides to stay with her sick mother-in-law.

Rani's parents feel they have waited too long and taking Rani's non-return to be an insult soon invade the house of Rani's in-laws. Rani's mother delivers the usual volley of idle abuse directed at Shree Nath's parents, to which Rani objects and after some more abuses and apologies Rani ultimately reaches her parents. Now Rani's brother Gopal and Shree Nath's sister Gopi decide to pay each other attention. They begin with out-smarting each other and end up with falling in love. Shree Nath's wife Rani notices everything and asks Shree Nath to put a stop to it. Shree Nath takes a

Tempting from the back so that the man may not see the design in the eye. Shekhar is getting the touch treatment from Nimmi in "Ham Dard", a social story produced by Asha Biswas.

A web can stop flies but not dogs and the dog that rushes at this beautiful spider must be out to commit suicide. Watch Smriti Biswas in "Ham Dard", directed by S. Bhagat for Variety Productions.

*Bombay Presidency* : CINEMA ASSOCIATES, Bombay. *Overseas* : INTERNATIONAL FILM DISTRIBUTORS, Bombay.

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**She has only to open her eyes to reveal her versatile designs. In a role that fits her like a glove, Kuldip Kaur gives an attractive performance in "Mashuqa", a love tale of Chitrakar directed by Shanti Kumar.**

liberal and light-hearted attitude about the matter. And when the question of Gopi's marriage comes up Shree Nath suggests a marriage between Gopi and Gopal. Both the parents flare up at this because they do not want to see their daughter married to one who does not know the art of making a living and besides it is not conventional to have a son-in-law and a daughter-in-law from the same family. Again trouble is set afoot for quite a long while till after an amicable solution Gopi finds herself sharing Gopal's bed.

Gopal's mother, however, consents to this marriage not so much for the sake of her son's biological needs as for an opportunity to show Gopi's parents what all trouble she can create. So having got her chance she does not allow Gopi to go back to her parents after the wedding. And now the same trouble starts all over again, with the complainants this time being Gopi's parents. In this game of family rivalry Gopal finds his marital bed blown to the winds and so he decides as well to quit the house. With her son gone Gopal's mother finds no use for Gopi and now sends her back to her parents. Quickly on the rebound comes back Rani to her parents.

All this now begins to look extremely funny with poor Gopi and Rani being kicked about from this end to that like footballs without even a referee to keep a watch over the players. This amusing game now takes the usual sob and sigh turn and Gopi's mother supplies the crisis by threatening to die. And after the spectator has paid the usual penalty of witnessing some unnecessarily jammed and dragged out situations, Gopal returns home with the same inflated face he had taken with him and everybody cheers up including his mother-in-law who manages to cheat death at least for once. Now Gopal's mother turns into a sort of a stupid chronicler and docilely vomits out the writer's epilogue to the effect that while she was the illustration of an undesirable mother, Gopi's mother was the ideal mother.

### GOOD SCREENPLAY

The picture is saved from mediocrity by a clever screenplay which maintains an interesting balance between the gay and sad moments of the picture. Except in the end where, as usual, the loud and stupid tragedy gets too accumulated, the sad and melodramatic scenes have not been allowed to linger and thus the story has been carried forward on a generally gay plane. Though the 'progressive' writer, Rajinder Singh Bedi does not show much thought behind his story he yet manages to give an unusual treatment to an unoriginal story. However, we would have wished him to give a social study instead of a half-hearted, and most probably accidental, social satire.

Technically the picture seems to have been made by some grab-and-run people. There is an obvious economy in sets, organized partly by the story and partly, it seems, by limited finance. And whatever sets there are, are clumsy both in design and execution. Photography is ancient which means rotten. Recording seemed bad enough but the projectionist at the Swastik intruded his inefficiency so much that he didn't allow us to be sure how bad it was. The fellow was undecided throughout the performance which volume suited his ears best. Lyrics are pretty well worded and one or two are good bits of poetry, though others talk only about a maiden's bursting youth. Songs are not bad and a few seemed particularly well-tuned. But the back ground music is the most nasty and stupid feature of the picture. Batish should not be allowed to interpret the moods of a scene through his music. He simply creates some jarring and infernal noise which seems eager to swallow the whole picture. The dialogue is quite good inspite of being trite at places. Direction is fairly good and quite intelligent for somebody who has never been heard of.

From the artistes, Geeta Bali as Rani gives a delightful performance. With sincerity and sensitivity she gives a mature interpretation of the role. Amarnath as Shree Nath fills the bill suitably. Vijayalaxmi as Gopi also does good work. Jaswant is not bad in the role of Gopal but in appearance looks a younger edition of Ullhas. With a height not worth talking about all the unnecessary flesh on his face and body has the effect of reducing him to an ugly pigmy. From the rest Leela Misra and Rashid do well.

In fine, Kesar Films' "Bahu Beti" is nothing much about an old ado. But still it is quite an interesting picture with a popular theme presented in a rather unusual manner.

**"BAHU BETI"**

| | |
|---|---|
| Producers : | **Kesar Films** |
| Language : | **Hindustani** |
| Story & Dialogue : | **Rajinder Singh Bedi** |
| Lyrics : | **Kaifi Azmi** |
| Music : | **S. D. Batish** |
| Photography : | **G. Vasant** |
| Cast : | **Geeta Bali, Amarnath, Vijayalaxmi and Jaswant etc.** |
| Released at : | **Swastik, Bombay** |
| Date of Release : | **28th November, 1952.** |

Directed By :
**C. L. DHEER**

***OUR REVIEW***

# "Lal Kunwar", Top Trash Of The Year!

## Picture Contains Homicidal Stupidity!

"Lal Kunwar" is not about a ruddy-reared monkey named Kunwar; it is the title of an effort by some human beings at expressing civilized thoughts through plastic arts.

The attempt however is so crude and monstrous that were monkeys to find their way into a cinema auditorium to witness "Lal Kunwar" they would instantly denounce Darwin for attributing ancestorship to them of a race whose entertainment consists of motion pictures like "Lal Kunwar" and whose members allow themselves to be called stupid, an adjective only rarely used for other primatial mammals.

Inspite of speech, language, intelligence, art, culture, science, etc., being at the disposal of the human race, film-director Ravindra and screen writer R. S. Choudhari don't seem to have benefited much by these attributes. If artistic expression is one distinction of the civilized man, Ravindra and Choudhari seem to be no more civilized than were the Neolithic men. And if thought is another then their thinking seems to be as entangled and confused as a million yards of wool in the hands of a chimpanzee.

N. V. M. Productions' "Lal Kunwar" is a stinking pot-pourri of stupidity, crass stupidity and extraordinary stupidity and the only doubtful flavour of some virtuous catch-slogans lies buried deep under the noxious odours of this unpalatable concoction. The creator of this confusion is R. S. Choudhari who should now start looking for another job because when we

# JUNAH

IN

HINDI & ENGLISH

THE STORY OF A SON & THE PROBLEM OF A FATHER

*Contact :* **AMBITIOUS PICTURES,**

Shree Sound Studios, DADAR, Bombay.

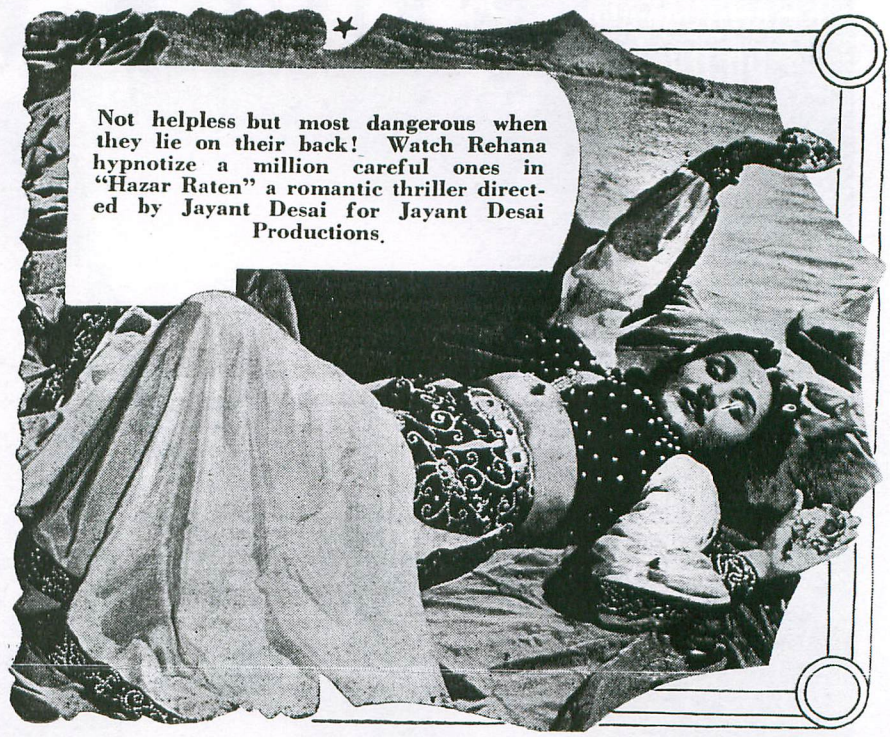
have an improved film industry he is not likely to find a place in it. Choudhari need only mention his wish to quit and quote "Lal Kunwar" as his certificate of merit and we are sure there would be many picture-goers who would gladly rush to escort him to another job outside the films. And director Ravindra should learn to scrutinize a story more closely and cleverly before he agrees to direct it, unless he also wants to go the way of scores of other silly directors. It is as much a director's duty to demand sense and coherence in a story as it is his right. From what we know of Ravindra as a director we don't expect him to overcome a stupid story when confronted with one and that makes our point all the more valid for him. In the long run it is more paying to direct one good picture in five years than to make five trashes in one year.

## DOUBLE-FACED GUY

The so-called story of "Lal Kunwar" begins when a youth Lalji returns home from abroad to learn that he has been disinherited by his father, who did not approve of his romantic career. Lalji however is still conceded a 'Haveli' in some village which is mortgaged to his father. Lalji therefore sends a notice to the occupants of the village-house to vacate it and proceeds to the same village to occupy his abode. When he reaches there he meets a young girl Lal Kunwar, occupying the 'Haveli' with her family, who tells him that her grandfather is bedridden since he received a notice to vacate the house. Lalji feels compassionate and hiding his real identity introduces himself to the girl as Doctor Pyare. This leads him to examine the blind grandfather who, we are told, refuses to die until he has killed the man who killed Lal Kunwar's father. Presumably Lalji begins to treat the old man and though Lal Kunwar's brother Mangal disapproves of the stranger Lalji begins to stay in the house as a guest according to Lal Kunwar's wish and the grandfather's consent.

After some time Lalji and Lal Kunwar manage to fall in love. When Lal Kunwar's mother discovers this she asks the phoney doctor to go away which he does, thus breaking Lal Kunwar's cinematic heart. Now another rich man called Raja Bahadur comes to this village and Lal Kunwar's parents seizing the opportunity fix up her marriage with Raja Bahadur. During this time the idiotic brother of Lal Kunwar, Mangal gets arrested for indulging in some fight while at a brothel. Lal Kunwar asks Lalji to secure the release of her brother, having in the meantime known the real identity of Lalji.

And we soon learn that Lalji is a barrister while Raja Bahadur is some sort of a magistrate in whose room Mangal is discussed. The dancer of the brothel gives her evidence sitting at Raja Bahadur's table and when Raja Bahadur learns that Mangal is Lal Kunwar's brother he lets him go. After the 'trial' the barrister Lalji goes to Magistrate Raja Bahadur's house and during the course of conversation learns that the magistrate is a frustrated lover. As they go on conversing the clock strikes twelve and Raja Bahadur's physiognomy undergoes a radical change and he turns to Lalji a hideous



**Not helpless but most dangerous when they lie on their back! Watch Rehana hypnotize a million careful ones in "Hazar Raten" a romantic thriller directed by Jayant Desai for Jayant Desai Productions.**

face with a shaggy beard, bulging eyes, big protruding teeth and he begins to utter some beastly groans. This idea seems to be inspired more from the Hollywood film "The Wolfman" than from "Dr Jekyll and Mr. Hyde". Anyway the spectacle draws a scream from Lalji who shoots out of the house like an arrow without caring to look back.

Soon after Lalji's hasty departure the dancer of the brothel enters this house to flirt with the rich magistrate who at this moment had all the mood but no looks for a romance. When the dancer lays her eyes on the changed face of her heart-throb she changes her mind about the whole thing and tries to scamper off. But Raja Bahadur lets her go only when she takes a sip from a bottle of poison, a thing which we are told Raja Bahadur had forced all his previous beloveds to drink. The dancer of course dies and somehow Lalji is held responsible for the murder.

Against Lalji's violent protests Lal Kunwar agrees to marry Raja Bahadur and goes to his house to request him for the release of Lalji. Since anybody who visits Raja Bahadur after midnight must learn his secret Lal Kunwar also witnesses the other side of her future husband's coin. But she manages to stand the shock and still promises to marry him when she hears his story. Which is that Raja Bahadur had once loved a girl and had wanted to elope with her when she was being married off to a third person. The girl declined to elope with the result that her father caught him and chopped off his hand. Raja Bahadur then spent some time in the animal kingdom where he contracted the habit of wearing an unpleasant face after midnight and testing the true love of women with it.

Now when Raja Bahadur comes to marry Lal Kunwar he recognises in her mother the very girl who had refused to run away with him. Lal Kunwar's mother also recognises him from his false hand. She remembers her past in a flashback and then comes out with a gun in her hand to stop the marriage announcing that the bridegroom was the murderer of her husband. But as the bridegroom removes the flowers covering his face he turns out to be Lalji, it implying that Raja Bahadur had in the meantime replaced himself with Lalji. And now all the things smoothen out with grandfather excusing Raja Bahadur and Raja Bahadur confessing his guilt with dignity.

## UNBEARABLY STUPID

This whole monstrous affair is as ugly as the face of Raja Bahadur after midnight. In fact he is not half as hideous as this picture is. Incomprehensible, muddled, ugly and primarily stupid the picture neither entertains, nor instructs nor even mildly interests. All it does is to irritate and disgust the spectator and prove the fact that instead of motion picture studios we have only Augean stables which need some herculean cleaning up.

Production values consist of ugly and cheap sets, bad photography and worse recording. Excepting one or two lyrics and a few pieces of music the musical values in general are too poor. Dialogue is too stupid for words and Ravindra's direction has not even an iota of intelligence behind it.

Nasir Khan as Lalji simply grins stupidly and keeps exhaling through the nostrils his quota of the congested and damp air of the studio. Suraiya as Lal Kunwar never looked uglier and never looked so closer to being one of the genus Psittacus with her crooked beak. She has never been accused of acting talent. Jairaj

*Distributors :*

*Bengal* :- MANSATA FILM DISTRIBUTORS, Calcutta. *C. P. C. I.* :- JAWAHAR PICTURES, Amraoti.
*Delhi, U. P.* :- GOOD LUCK PICTURES, Delhi. *East Punjab* :- UNITED FRIENDS, Jullundur City.
*Overseas* :- ALL INDIA FILM CORPN. (OVERSEAS) LTD.

*For other particulars apply* :- **Chandrakala Pictures,** Shree Vishnu Studios, Nehru Road, Vile Parle (East), Bombay.

as Raja Bahadur is there only to look ugly and hideous and to send chills down the spectator's spine. But the crude and unimaginative make-up he dons could frighten only children and they are forbidden from seeing this picture. In fact we have many guys playing film heroes with that kind of face. Agha is asked to produce comedy through stupidity in the role of Mangal and he is only too loyal to the story and the director. Usha Kiran as the dancer plays a useless role and though she suffers at the hands of an unsympathetic cameraman, she yet manages to retain some of her natural charm. The guy who plays the grandfather is not able to hide his Punjabi stock even under the yards of beard stuck to his chin.

N. V. M. Productions' "Lal Kunwar", in short, is one of our top trashes and a bogus entertainer which simply seems to have been planned to provide profits to persons who do not seem to deserve even a living.

**"LAL KUNWAR"**

| | |
|---|---|
| Producers : | **N. V. M. Productions** |
| Language : | **Hindustani** |
| Story and Dialogue : | **R. S. Choudhari** |
| Lyrics : | **Sahir Ludhianvi** |
| Music : | **S. D. Burman** |
| Photography : | **G. Singh** |
| Sound : | **K. K. Saraya** |
| Cast : | **Suraiya, Nasir Khan, Jairaj, Usha Kiran, Agha and Durga Khote etc.** |
| Released at : | **Roxy, Bombay** |
| Date of release : | **21st November, 1952.** |

Directed By :
**RAVINDRA**

*OUR REVIEW*

# "Sanskar", The Usual Dave-Vyas Trash!

## Picture Just Stupid At Best!

Producer-director V. M. Vyas and story writer Dave should have been in the U.N.O. where bull-headedness is considered a virtue. That these two are the most consistently and persistently mediocre and unintelligent of creative artists to have stumbled into the films is no secret. They give the umpteenth proof of their limitations in "Sanskar".

After seeing their latest declaration of incompetence, we are now convinced that if nothing else consistency is certainly one of their virtues. Apparently Vyas and Dave do not make pictures for us or for our kind of people who refuse to be treated like dense and dull-witted school children and who are not prepared to accept every spoken word from the screen as sensible, every long-winded lecture as philosophy and any two-legged creature in a pulpit as a teacher. Their "Sanskar" is another insipid, trite and pseudo-instructive picture. And though their tottering and trodden ideas may appeal to impressionable kids or senile fogies no intelligent person is likely to miss the hollowness of their preachings and the poverty of their art and take them seriously.

Besides, these people have nothing new to say. They have always harped on the same lyre which for sheer overwork has begun to groan now. Even the street-singers show more concern for novelty and variety to make their begging worthwhile than do these two intellectual beggars of the films. These people seem to have set themselves to improve the Indian family, especially the women, in order that their own may grow richer. And their weapons to achieve this goal are some cross-bred ideas, a half-bred philosophy and an ill-bred cinema technique. Their advice to women is, don't use lipstick, don't speak English, don't engage 'ayahs' for your children and don't let your husbands feel that you are not school teachers and once this is done, Dave and Vyas assure us, Indian women will succeed in ushering in Ram Rajya where Congress has failed. Dave and Vyas should have added: "Grow flat chests and become Gujaratis". That would have completed the picture of the ideal Indian woman.

Mere stupid tirading against lipstick and westernization is a negative approach which is not going to make the Indian woman or even the Hindu woman an ideal woman. She is a part and parcel of this country and her pattern of life will mould with the rest of the country and according to the exigencies of the times. In an age where Manu has been discovered to be inadequate and obsolete and when sociologists, educationists and politicians are pondering over the Hindu Code Bill, when women are playing hockey in knickers and banging more typewriters than are men, the Indian woman needs something deeper, wiser and more than Dave-Vyas team's parrot-like enunciation of certain flat and orthodox ideas borrowed from their grandmas.

### OLD VS NEW

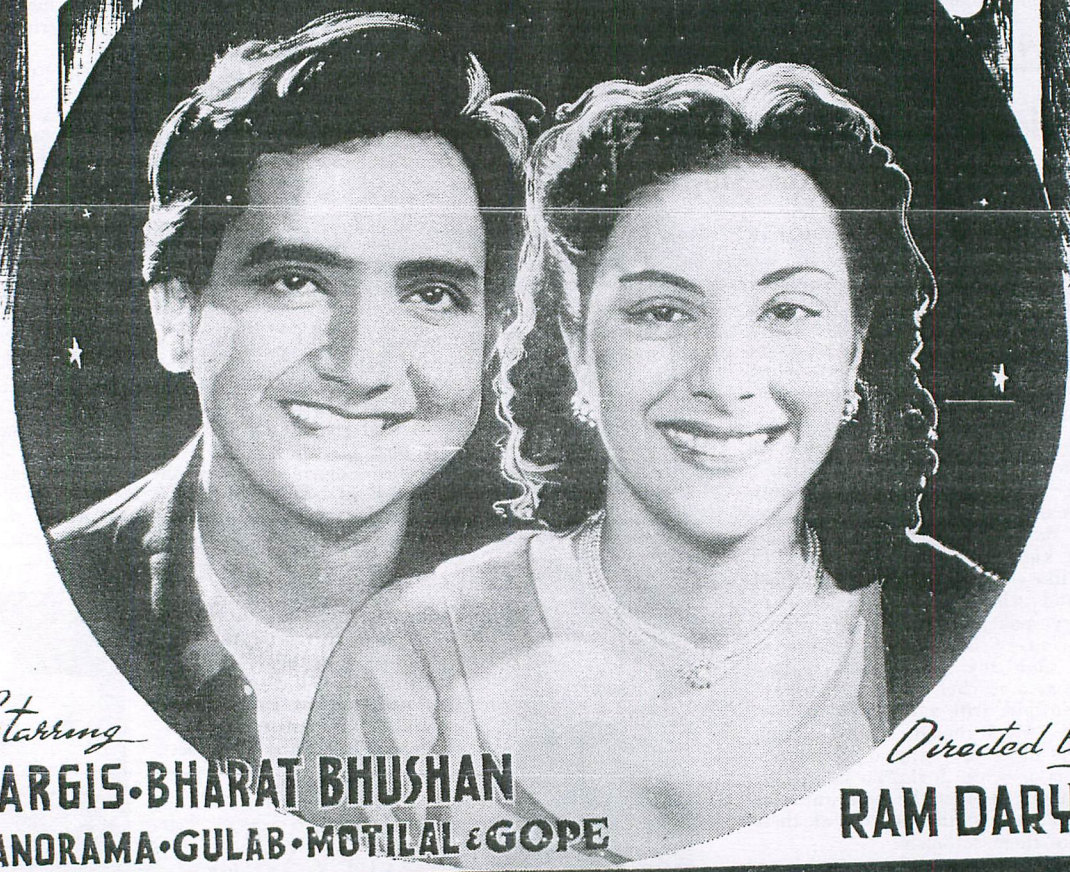
The story of Sunrise Pictures' "Sanskar" is about a woman Sita whose jailor-father commits suicide because he can not get his daughter married to a man whom he had sent abroad for education and for whose sake, sacrificing his conscience and honesty, he had once accepted a bribe. Though Sita loses Chandramohan, the unscrupulous, immoral and westernized man her father had relied upon, she gets married to Ramesh, a disillusioned friend of Chandramohan. Ramesh and Sita enjoy domestic bliss and they soon get, or rather beget, a son. The son grows to a school-going age and one day Sita goes to his school to attend some function which is presided over by Sulochana, the westernized wife of the westernized Chandramohan. At this function Sita is called upon to make a speech wherein she attacks those mothers who dab their faces with rouge and lipstick and engage maid-servants to look after their children. Sulochana finds in the speech an attack on herself and leaves the meeting in quite a furious mood.

The next day she gets her husband to sack Sita's husband Ramesh, who was a clerk in the same office where Chandramohan was the Head of the Department. The jobless Ramesh returns home to hear his wife's lectures on idealism. When he gets too fed up with lying idle and hearing his wife talk he makes some

**A woman does not stare at a man to admire his face but only to size up her chances of conquest. Watch Kamini Kaushal measuring up Ranjan in "Shahenshah", a costume story directed by Amiya Chakravarty.**

Krishin Movietone present

# PAHLI SHADI



Starring

NARGIS • BHARAT BHUSHAN

MANORAMA • GULAB • MOTILAL & GOPE

Directed By

RAM DARYANI

Our Next

# DUNIYA-KE-RUNG

Kandalkar Art Studio

**"To be or not to be!" That is a nice theme for the country and times we are living in. And who could play and produce this uncertainty better than Kishore Sahu? He is now playing Hamlet in his new picture "Khoon-e-Nahaq" based on Shakespeare's "Hamlet".**

attempts at doing other jobs but failing at these also decides to take refuge in drink and one day brings home what looked like a bottle of Black Dog to us. We wonder how could an unemployed clerk manage that! As Sita lays her eyes on the stuff she snatches it from her husband and dashes it on the ground. Infuriated, Ramesh slaps his wife and later realizing his mistake goes away leaving his wife and son to anybody's mercy.

Sita now opens a stall near a railway station and sends her son for schooling to a distant place. Her company is kept by a girl Sudha, entrusted to Sita's care by a neighbour. The son Girish grows into a youth with the passage of time and by that good old coincidence falls in love with none other than Ranjana, the westernized daughter of our old Chandramohan and Sulochana. When Sita comes to know of this she tries to dissuade her son from marrying the daughter of their arch enemies. Girish, however, refuses to yield and Sita goes back to moan over her lot. That girl Sudha also begins to cry because she had always imagined Girish as her would-be husband. After some more lavish doses of tragedy and tears Girish manages to discover the bad woman in Ranjana when he loses his sight in an accident.

Girish travels to a hospital where his treatment is suspended for want of funds. Meanwhile a 'Sanyasi' also comes to the same hospital needing some blood-transfusion. His devotees offer any price for the needed blood to save the 'Sanyasi's' life. Sita seizes the opportunity and giving her blood raises the money for her son's operation. And with the help of this bloody solution Girish and the Sanyasi both sit up in their beds. To make it a perfectly happy affair Dave's coincidence turns that Sanyasi into the long lost Ramesh.

## DAVE-VYAS VS INTELLIGENCE

There is Dave's insipid and toothless tale seeping with improbability, mediocrity and stupidity. The story is rich in coincidences, a trick which is considered the first resort of a literary destitute. A story which depends entirely on coincidences to develop and culminate reflects on the poverty of imagination of the writer. But apparently Dave is not aware of this. There are people who too literally believe in ignorance being bliss.

As a motion picture, "Sanskar" is crude, dull, sometimes irritating and generally a sorry sight to see. Production is poverty-stricken and unimaginative. Sets are all too poor and cheap and largely consist of ugly backdrops which seem to be painted by some third rate artist. Photography and recording are both unhappy. Music is dull and old and lyrics languish in banality. While the dialogue is silly enough, direction bears the mark of Vyas' usual clumsiness.

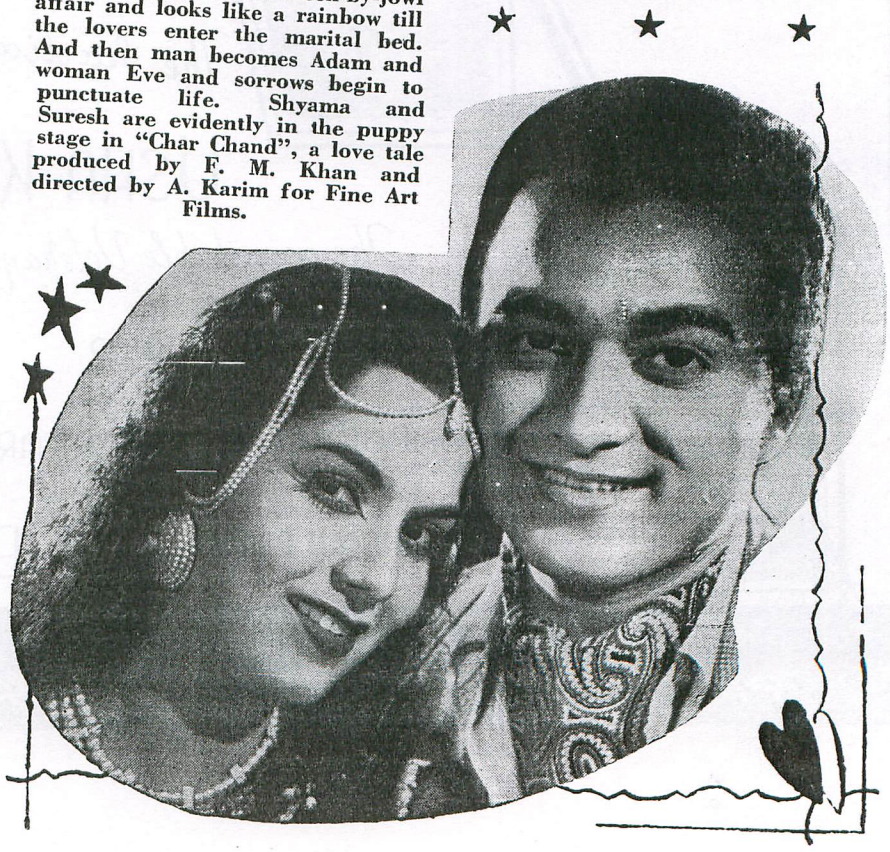
Mumtaz Shanti as Sita manages to give a fine performance even in such a picture. She looks both a good mother and a beautiful wife and almost lives her role, provided that such a role could at all be lived. While Veera as Sulochana is passable with a little salt, Ishwar Lal looks good only as the Sanyasi. Pran and Murad do the usual tricks. Purnima is less sleepy this time and nearly approaches a sincere work in the role of Sudha. Shashi Kapoor as Girish just looks an overgrown baby who doesn't seem to have left his mother's lap very long ago and shows some high-school amateur dramatics.

In brief, Sunrise Pictures' "Sanskar" is another social picture in Vyas' list, another stupid picture in our list. Even mildly intelligent people are not likely to get anything out of this picture, which conclusively proves that mediocrity has made Sunrise Pictures its home.

### "SANSKAR"

| | |
|---|---|
| Producers: | **Sunrise Pictures** |
| Language: | **Hindustani** |
| Story: | **Mohanlal G. Dave** |
| Scenario: | **Karsendas Manek** |
| Dialogue: | **Ahsen Razvi** |
| Lyrics: | **Shailendra** |
| Music: | **Roshan** |
| Photography: | **Navnit Adhikari** |
| Sound: | **T. Chandrashekhar** |
| Cast: | **Mumtaz Shanti, Purnima, Veera, Pran, Ishwarlal, Murad, Shashi Kapoor and Mirza Musharaf etc.** |
| Released at: | **Krishna, Bombay.** |
| Date of Release: | **7th November 1952.** |
| Directed By: | **V. M. VYAS** |

**Romance begins as a cheek-by-jowl affair and looks like a rainbow till the lovers enter the marital bed. And then man becomes Adam and woman Eve and sorrows begin to punctuate life. Shyama and Suresh are evidently in the puppy stage in "Char Chand", a love tale produced by F. M. Khan and directed by A. Karim for Fine Art Films.**



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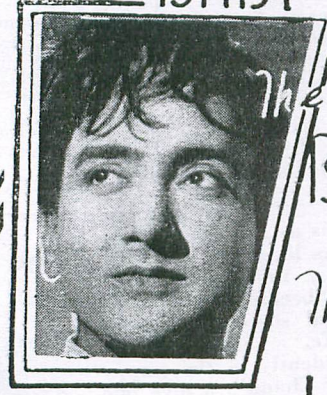
POSES VITAL ? OF THE DAY
BEFORE THE YOUTH OF THE NATION

# SAPOOT

Featuring...
The sweet.
BABY SHAKUNTALA



Directed by
H.P. SHARMA

The Sparkling Youth
BHARAT BHUSHAN

The radiant ray
USHA KIRAN

with
The inimitable Veterans.
LALITA PAWAR
BABURAO PENDHARKAR
NIRANJAN SHARMA
RADHAKISHAN
NAND KISHORE

MUSIC
HANUMAN PRASAD
&
JEEVAN

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Chandrashetti

*OUR REVIEW*

★ ★ ★

# "Hyderabad Ki Nazneen", Prize Picture of Numskulls !

## Shams, Wasti and Yusuf Should Do "Haj" !

Nobody can imagine a world conflagration with atom bombs bursting like Christmas crackers with equanimity. However the only consolation in this horrifying vision is that when atom bombs do destroy this world they will destroy a few Indian film producers also.

This may sound harsh and unkind but the fact is that there are producers in India who deserve neither kindness nor encouragement. One might stretch his imagination and compromise his commonsense and encourage a carpenter to become a sculptor in his lifetime but he certainly can not expect to turn impeccable imbeciles into artistic film makers with any amount of kindness and encouragement. Financially film making may always remain a hit and miss business but artistically it is no more mere fishing to depend on destiny rather than skill for success. The sooner it is realized that producing artistic and sensible pictures is not just a dhobi's job the better it would be for this forty-year old laundry known as the Indian film industry.

Producers Wasti and Shams Lucknovi and director S. M. Yusuf expect us to pay them to see "Hyderabad Ki Nazneen", a picture so disgusting and irretrievably rotten that, were the law of the country more intelligent, we would have claimed damages from the producers for hurting our artistic susceptibilities, wasting our time and money and assaulting our intelligence with almost lethal nonsense. But until law forces the producers to conform to certain qualitative standards we can only wish Shams, Wasti and Yusuf to get some religious seizure so that they may go away to Mecca on an endless 'Haj' and may thus give us our peace too.

Merely exposing some raw film on immovable sets and movable stilts called actors is not making a motion picture. As veterans in this industry these three should have known better and done better. Since Wasti, Shams and Yusuf are no greenhorns in this line we can only suspect them of some intrinsic incapability and as such we would rather keep them at a distance than improve them. So here's wishing the Wasti, Shams and Yusuf trio an early and everlasting 'Haj'!

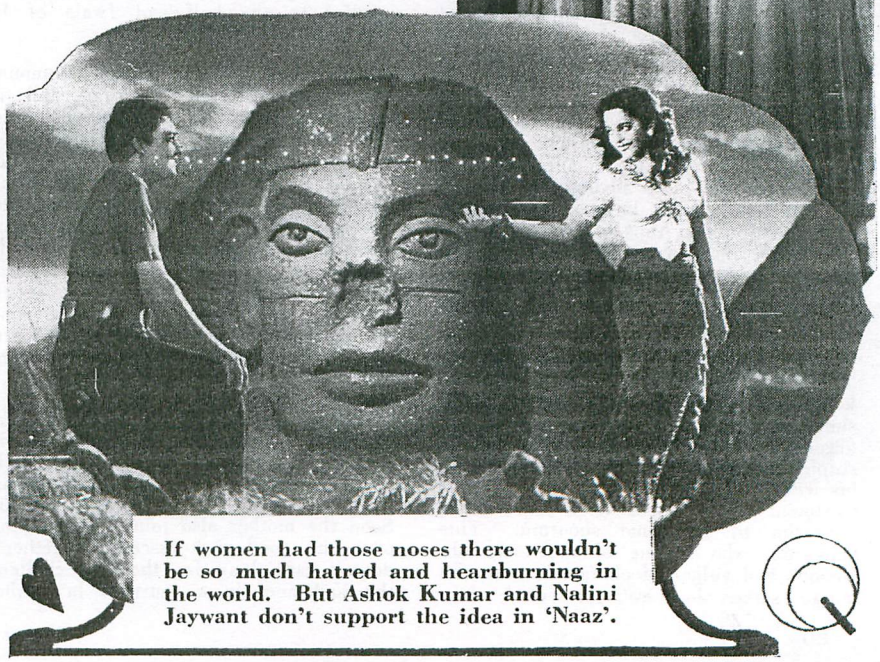
### BELIEVE IT OR NOT

Shams Lucknovi's impossible story is about one Raja Sir Jwala Prashad, a rich jagirdar of Hyderabad Deccan. This pompous and choleric creature has three sons Sankatha, Rajan and Durga. While the second son Rajan studies forestry in Poona, the other two apparently do nothing except pampering their father in the hope of inheriting his wealth. This Jwala Prashad decides to celebrate his 60th birthday and asks Rajan to be present on the occasion. Rajan, however, is not able to wish his father many happy returns of the day personally as his examinations hold him back.

Jwala Prashad decides to take this to mean disobedience on the part of Rajan and tells so loudly. While his wife tries

**Do you see the Sphinx of the Indian movies smiling? Veena must have seen something unusual in "Naaz". Was it the director, Ojha ?**

**Tears, the cheapest by-product of a woman's emotions, often pave a slippery way for a man. Kamini Kaushal uses them well in "Ansoo", a tear-stained love tale of Bansal Pictures.**



**If women had those noses there wouldn't be so much hatred and heartburning in the world. But Ashok Kumar and Nalini Jaywant don't support the idea in 'Naaz'.**

**Tempting men is a religion with women. They will pull a man from the gates of heaven and deprive him of the lap of God merely to warm their own laps. Look, how Nirupa Roy is trying to seduce Shahu Modak in "Bhakta Puran", a devotional subject directed by Dhirubhai Desai for Vinod Films.**

to convince him that Rajan meant no offence and was simply busy with the examinations, Sankatha and Durga pour a lot of poison in his ears against Rajan and succeed in convincing him that Rajan had grown haughty and disrespectful. Now when Rajan does return to his house everybody except the mother treats him with cold shoulders and hot tongues. And in an easy climax Jwala Prashad announces his decision to disinherit Rajan and turns him out of the house.

Thus after pleasing his two brothers and leaving his mother to grieve Rajan comes out to furiously pace the usual road with a silly song on his lips. He meets somebody and gets a job in the Forest Department of the Hyderabad State. While clearing the woods he meets Shani, the daughter of another jagirdar and falls in love with her. Back at home Jwala Prashad manages to put a bullet into himself while cleaning a gun and takes to bed to heal the wound and nurse his high blood pressure. As advised by doctors he transfers all his business to his two sons thinking that thus he would be able to transfer his worries too. But the two sons after due time and undue villainy transfer the silly sexagenarian to the garage as his new bedroom.

Along with his health Jwala Prashad loses all his choler, pomp and position and keeps lying down on a cot in the garage simply because he is in no position to argue with a stupid writer and an equally stupid director. But when he learns that his wife is also being meted out a similar treatment by his sons he walks up to Sankatha to do some shouting. This Sankatha, who is one of the most obnoxious and vulgar of characters even the Indian screen has ever presented, does not appreciate his father's noise and so after indulging in a scuffle with his father he succeeds in sending him to the bottom of the stairs, where the father lands unconscious. Sankatha now sends for a doctor hoping that the doctor's verdict will coincide with his own wish and that the old man after all will be declared dead. But he is disappointed when he learns that the old man has chances of pulling through. At this Sankatha decides to turn the Leveller himself and with the help of Durga prepares a pyre in a far away place and places his father on it. After setting fire to it both Sankatha and Durga run away fast convinced that the 'jwala' of the pyre will do the needful to the half-dead Jwala of Hyderabad.

The next day the papers announce the death of Jwala Prashad and the news travels to Rajan also who defers his romantic activities and indulges in some mourning. This impossible story now gets more and more weird and Sankatha and Durga and their wives mourn the death of Jwala Prashad with a game of cards and a popular song on the radio. The mother objects to this and logically enough in this stupid story she is also turned out of the house. She also comes out to pace the same old road and after some search for her son lands at Shani's place.

At this juncture the long-roasted Jwala Prashad also decides to turn up saying that the fire after all was not enough for him, and manages to stumble in Rajan's path who immediately recognises him. Soon the mother also joins these two and once the good ones assemble together it doesn't take long for them to challenge the bad ones in a court of law, where justice is served out like a clean cocktail and while Sankatha and Durga are marched off to prison the virtuous ones prepare for the hangover. It goes without saying that Rajan marries Shani.

## BEATS THE COCKROACH

If an intelligent cockroach had done some peregrinations on a sheet of paper with its ink-stained legs, the unpredictable inscriptions on that paper would have given more food for thought than is provided by Shams' story. One has only to see this picture to realise how stupid film writers can get sometimes. Shams Lucknovi seems absolutely unacquainted with human character and sentiments the way he has drawn some absurd and fantastic bits of characters. He might have got the inspiration for his story from that maniac Moghul, Aurangzeb, who at least had a huge empire for stakes, but still Shams had no business to attribute such ghoulish conduct to the members of an ordinary Hindu family without providing any credible reasons for their fantastic behaviour. If the characters of this picture indicate in any degree the level of Shams' sensibility, then this man is fit only to be a hangman. In any case Shams proves himself a worthless writer and a blockheaded producer.

As a production "Hyderabad Ki Nazneen" is a poor proposition with poor photography, recording and sets. Lyrics are the usual literary quackery and music is none-too-attractive. S. M. Yusuf's direction is appallingly stupid. Dialogue is of course written by Shams himself.

From the players Wasti as Sankatha takes the cake for a really stinking performance. That man is no actor. He is just an ugly human body gifted with some disgusting mobility in the face and limbs. If anything, his sight might do some good in cases of oral poisoning. Nigar as Shani seems to act under restraint and gives indifferent work. Manhar Desai looks a milk-sop in the role of Rajan with neither grace nor good looks. Murad gets a role after his heart in which all he has to do is to produce sound from a hole in the centre of his face. He does this well. Durga Khote has all the opportunity of going stagey in this picture which she does. The rest deserve a funeral as artistes.

"Hyderabad Ki Nazneen" produced by some of 'Hindustan ke numskulls' is a big hoax to rob the spectator of his money, time, intelligence and possibly even life and as such it is a risky picture on many grounds.

**" HYDERABAD KI NAZEEN "**

| | |
|---|---|
| Producers: | **New Voice Pictures** |
| Language: | **Hindustani** |
| Story & Dialogue: | **Shams Lucknovi** |
| Lyrics: | **Noor Lucknovi** |
| Music: | **Vasant Desai** |
| Photography: | **A. K. Kadam** |
| Sound: | **H. Shripad** |
| Cast: | **Nigar Sultana, Wasti, Manhar Desai, Durga Khote and Murad etc.** |
| Released at: | **Minerva, Bombay** |
| Date of Release: | **7th November 1952.** |

Directed By:
**S. M. YUSUF**

*OUR REVIEW*

# "Mr. Sampat", A Scintillating Satire from Gemini !

## Motilal Lives His Role !

Producer S. S. Vasan has done it again. He has given us a lot of thought provoking streamlined entertainment in "Mr. Sampat" and taken the city by storm. In the field of Hindustani pictures this is his fifth triumph in a row—a triumph that leaves his rivals in Bombay biting their finger-nails.

Producer Vasan's consistent success proves that motion picture making is not such a gamble as the numerous failures of Bombay producers lead us to believe. A close study of Producer Vasan's methods reveals that motion picture making primarily requires intelligence, sincerity, honesty of purpose and a methodical approach. The producer must be a man of education and experience to be able to study the needs of the people in entertainment and he must have certain ideals and principles to cater to those needs in a manner purposeful and worthy of handling a medium with a terrific potential power for good or bad.

Vasan meets all these requirements wonderfully and therefore easily becomes India's top most producer. He does not have to lead phoney delegations to be in the news. His pictures make news—news that create an endless jingle of coins in the box-offices of the country. He deserves his unique success because he entertains millions without their realizing that they are also being taught to look at life a bit differently and in correct perspective.

Blazing a new trail with every picture Producer Vasan seems to have surpassed himself in producing "Mr. Sampat", a trenchant satire on contemporary life in our country after attaining freedom. "Mr. Sampat" is a 15000 feet of thought-provoking celluloid based on the original story of R. K. Narayan, a brilliant South Indian litterateur. "Mr. Sampat" is a fascinating mosaic of lament and laughter, of sighs and sniggles, of groans and giggles —all harnessed to one patriotic purpose of exploding humbug that is fast rushing our nation to ruination.

### SPONGER COMES TO TOWN

Mr. Sampat, a commission agent and business consultant, lives by his wits. He decides to exploit a selfish, greedy world with his quick-witted versatility and a cool detachment almost philosophical in its resignation. He arrives in Bombay without a rail ticket and discovers that Malini, a stage actress, had captured the hearts of millions in an idealistic stage institution called the Kalamandir. He soon meets Seth Makhkhanlal Gheewalla, a ghee racketeer, anxious to become a municipal corporator. Mr. Sampat, whose wits postpone his bills but don't actually pay them, constitutes himself as Makhkhanlal's election manager.

With a view to bring greed and glamour together, Mr. Sampat soon succeeds in getting Malini to endorse Makhkhanlal's candidature at a tea party. After an election expenditure of two lakhs, Mr. Sampat gets Seth Makhkhanlal elected as a municipal councillor. But the election expenses break the ghee merchant's back. Mr. Sampat has, of course, a remedy for

**Scared already? Why love then? And can not potato-faced Rajan help pretty Usha Kiran in "Dhuaan", a love tale produced by Roopnagar Ltd.?**

**Whoever reaches the top is taken to Ranjit to restore the balance. It is pretty Meena Kumari's turn now. She has to pay the price of her success in "Baiju Bawra", and she is therefore working in "Footpath" of Ranjit directed by Zia Sarhadi.**

**To throw the knife, one must wear the Fez. It is an unavoidable costume which lends realism to the purpose. See how Om Prakash looks in "Dhuaan" !**

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this illness. He induces Makhkhanlal to start a new bank called the "Friends' Bank" promising to pay 20 percent interest on all deposits. (An echo of a popular Bangalore racket!)

As expected by Mr. Sampat, the greedy people of the city rush to deposit their money in the bank. And for months the deposit of one man continues to be paid as interest to another. This strange banking business brings Makhkhanlal into trouble. To meet the shortage of money, Mr. Sampat persuades Malini to start her own theatrical company. The company becomes a success but all its earnings are used to meet the demands of the strange bank. The bank, however, soon threatens to be a dangerous proposition and to meet another shortage, Mr. Sampat takes Malini to one Prince Raj Mohan but makes him deposit two lakhs of rupees in the bank previously.

After dinner the Prince makes the usual princely advances towards Malini. The girl, however, repulses them and walks out. The Prince now creates a new crisis. He threatens police action against Seth Makhkhanlal. On the theatrical front, the artistes and workers, who had not been paid for months, get an attachment to auction the assets of Malini. Malini now realizes her mistake in leaving the Kalamandir and hurting its director whom she loved secretly. She curses Mr. Sampat and all his designs. But on the day of the auction, some one pays all her liability and saves her prestige.

That man is the unnamed director of Kalamandir. Malini soon returns to the old stage and old arms.

## INTELLIGENT DIRECTION

The best part of the story are the stage songs which create situations that throw a flood light of satire on modern life—social, political and economical. The songs are composed with a precise design and translated into action with a purposeful precision. They lend all the life and soul which the story needs while some beautiful pointed dialogue emphasizes its theme and purpose.

The picture is packed with numerous sparkling bits of vivid satire—all cameos of superb art and intelligence. And never were screen dances so welcome as in this picture where each dance tells a new tale of our nation's woe and ends by giving a possible solution. In fact each dance is a separate story in itself and as such contributes directly to the theme of the picture and lends it speedy tempo in its smiling career to the conclusion. That is something we don't find in other Indian pictures where dances merely become so many witnesses of the story-writers' bankruptcy of brain and imagination.

Technically the picture maintains the usual Gemini standard of careful work. The songs are very attractive and lend their lilt to the situations which thus become very effective. The dances are superbly shot, avoiding ugly revealing close-ups of the dancers and maintaining an illusion of beauty by exposing curves and contours from a suitable distance. The director seems to respect the camera and its callous disregard for persons of doubtful beauty.

Mr. Vasan's direction is remarkably intelligent and versatile. And so is the editing which helps the story to maintain a breathless tempo from the beginning to the end. Speed is half the success of this sparkling satire.

## MOTILAL DOMINATES

From the players, Motilal dominates the picture completely as Mr. Sampat. He lives his role and while we see the picture we often wonder whether it is the part Motilal actually plays in life. The subtlety and perfection of his words, expression and movements prove him to be the master of his art as an actor. This is easily the best performance Motilal has given in his long and illustrious career.

Padmini makes a very fine impression in the role of Malini. She has been very carefully shot and nursed and that probably accounts for her success in her first stellar role in a Hindustani picture. In the dancing sequences, however, she could not excel Vanaja. Vanaja is a very graceful dancer with a technique that does not jerk.

Kanhaiyalal plays the sly ghee racketeer—a role for which this "bhang-eater" of Benares seems to have been born. The man is such a natural artiste that he needs very little direction to give a superb performance. The sequences between Motilal and Kanhaiyalal are perhaps the best gems of histrionic art in motion pictures.

Vasan, however, stumbled badly when he chose Swaraj to play the role of the director of Kalamandir. This characterization called for a dreamer and idealist—a man with a mission in life—someone in sharp contrast to the practical, wordly-wise go-getter that Mr. Sampat was. Besides, after giving Motilal the stellar role, his opposite symbol should have been a man of some proven histrionic ability. Swaraj looks like a milk sop and gives a wooden performance throughout—a performance that badly embarrasses an otherwise smart and sparkling picture. The boy does not even know how to move around in shirt and trousers.

Agha and Badri Prasad have very little to do but that little they do well as usual. And was it necessary for Vasan to ask his office peon to play the assistant director of Kalamandir with the two scarecrows, Pandit Indra and Casshyap, on his permanent staff?

And yet after all said and done, "Mr. Sampat" must be still called the best streamlined satire ever presented on the Indian screen. It is a picture that deserves to be seen by all for more reasons than the one of mere entertainment.

### "MR. SAMPAT"

| | |
|---|---|
| Producers: | Gemini Pictures |
| Language: | Hindustani |
| Story: | R. K. Narayan |
| Songs and Dialogue: | Pandit Indra and Casshyap |
| Music: | Shanker Shastri |
| Photography: | P. Elappa |
| Recording: | C. F. Biggs |
| Cast: | Motilal, Padmini, Kanhaiyalal, Agha, Vanaja, Badri Prasad etc. |
| Released At: | Roxy, Bombay |
| Date of Release: | 25th December 1952 |

Directed By:
S. S. VASAN

**If one can kill, three can kill three generations. Meet them—Suryakumari, Nirupa Roy and Munawar Sultana—all armed and ready in "Watan", directed by Anant Thakur.**

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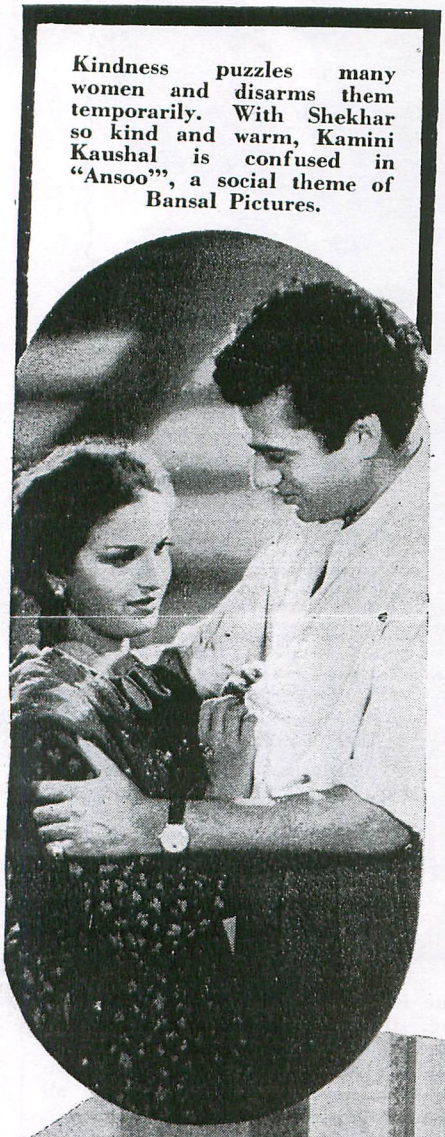
☆ ☆ ☆ *OUR REVIEW*

# "Mapillai" Defames Its Producer

## Picture Becomes Idiots' Delight



**Kindness puzzles many women and disarms them temporarily. With Shekhar so kind and warm, Kamini Kaushal is confused in "Ansoo"", a social theme of Bansal Pictures.**

Woman may be a creature of contradictions but it is difficult to find one who loves a man and is loved in return, whose father endorses their love and desires their marriage and yet she throws away everything because her brother, a scoundrel himself, opposes the marriage with different designs. And then she marries a man who looks like a cross between an owl and a woodpecker.

Nalini marries Periyannan, who has suddenly become rich by winning a lottery. From an office boy in the printing press run by Nalini's brother Sigamani, he becomes a "gentleman". Sigamani has a motive in contriving this marriage and in making Nalini repudiate Dr. Kumar with whom she was in love. He wants Periyannan's new wealth. But his plan does not succeed although he succeeds in teaching Periyannan every vice he knows.

To save Nalini from miscarriage, Dr. Kumar has to be called in and he effects a safe delivery, but the child has evil stars and is not left in the custody of its mother. Nalini is deprived of her child and her mother-in-law does not even allow her to look at it. Sickening away in grief she spits blood and is suspected of having contracted T.B. As a result she is isolated in a cottage built for her and has Dr. Kumar to attend on her. Brother Sigamani soon accuses sister Nalini of illicit love with Dr. Kumar and she is driven away! But Dr. Kumar takes her into his nursing home where she continues to live.

With a view to get rid of Periyannan once for all, Sigamani steals a bottle of poison from Dr. Kumar's dispensary and mixes it with water kept near Periyannan's bedside. Nalini happens to come into the scene and Sigamani accuses his sister of trying to poison her own husband.

Police Inspector Sankaran Pillai investigates the case and succeeds in exposing Sigamani. In the process, the astonishing revelation is made that Nalini is really his own daughter who had, as a child, been separated from him during a railway accident.

And there ends the story. The guilty Sigamani is not punished. Periyannan and Nalini live together happily with their child. A wife is found for Dr. Kumar, and even his compounder and the only nurse in his nursing home get married.

That such a stupid story cannot provide entertainment is obvious. An attempt has therefore been made to pack dances and any number of songs to dupe the audiences to part with their money; but the trick does not work for even these are of such poor quality that no one is willing to sit through the 17,697 feet of celluloid wasted on this picture.

### DOCTOR WITHOUT CHARACTER

One particular scene in which Dr. Kumar is on the point of seducing Nalini, after he has offered her asylum in his nursing home, is positively revolting and it won't be surprising if the medical profession asks for the excision of this incident.

More revolting is the suggestion that the compounder and the nurse employed by Dr. Kumar are only waiting for him to turn his back to convert the nursing home into a playground where they could romp about, sing, dance and make love to each other. And for a successful doctor, Dr. Kumar has only one patient and that is Nalini!

★ ★ ★

**Madan Mohan, the boy in bed, seems to be in double danger with two men, Shekhar and Pran, wanting to inject him with different instruments. But Kamini Kaushal saves him from Pran at least in "Ansoo", directed by Shanti Kumar.**

The story bristles with impossibilities and unnatural suggestions that no producer or director worth the name would have wasted a second thought over it. To find one good point about the story and direction would be a difficult task.

With all these limitations, P. K. Saraswathi puts across a pretty good performance as Nalini, even when she declares that she would only marry the man of her brother's choice. She does not reach any great heights of acting, although she gives a promise of doing some really good work under a good director.

### PRIZE IDIOT

T. R. Ramachandran as Periyannan looks a typical idiot to whom fortune has been kind. After he becomes rich he looks, as the Tamils say, just like a monkey who has had a swill of toddy and has a garland of flowers in his hands. No husband in his senses would stand by and see his wife's character taken away by her own brother without investigating the charge; no husband would sit with folded hands when his wife goes and lives with the very man who was accused of having illicit relations with her; no husband worth the name would swallow the lie of an astrologer and consent to have his child separated from the mother. But the South seems to be different.

The villain of the piece, Sigamani, is played by T. K. Ramachandran. He looks a villain all right. V. K. Ramaswamy as Periyannan's father Kannuswamy gives a sparkling performance which is easy, natural and spontaneous. He almost lives his role as a poor man who would not lose his wits and knows that he has an idiot for a son. The way he speaks his dialogue is remarkably good.

### POP-EYED MEDICO

Inspector Sankaran Pillai, played by P. S. Veerappa, is another incredible monstrosity. For, here is a man who would drive his wife out of his home because she continues to sorrow over the child lost in a railway accident. Policemen may be hard-hearted but they are not unnatural fathers or callous husbands. But P. S. Veerappa looks one.

The choice of Narasimha Bharathi to play Dr. Kumar is very much open to question for there appears to be no visible reason why Nalini should fall in love with him. Beyond his large popping eyes which threaten to fall out of their sockets, there is not one moment in the picture when he seems to be alive. And his face is like a piece of stone devoid of all expression.

Dialogue is common and does not even on one occasion provoke laughter, let alone other emotions. Not a good word can be said of even one of the eleven long, long songs in the film and allusions to godhood and the miracle of creation in the duet between Usha and Nalini (Song No. 3) and the references to usurious money-lenders and black-marketing in the duet sung by the nurse and the compounder (Song No. 4) have absolutely no justification.

Photography is clumsy in many places, particularly in the close-ups of Nalini when she looks hideous. Sound has been recorded well and all the songs are clear though no one is anxious to hear them. Settings are few but not bad.

What leaves one puzzled is why this picture should be called "Bridegroom", unless Periyannan in a moment of supreme idiocy thought of it. It will be a mercy if the producer stops motion picture production and becomes a selling agent of Narsu's coffee.

**''MAPPILLAI''**
**(Bridegroom)**

| | |
|---|---|
| Producers: | **National Productions** |
| Language: | **Tamil** |
| Story and Dialogue: | **V. N. Sambandam** |
| Music: | **N. S. Balakrishnan and T. R. Papa** |
| Lyrics: | **Tanjore Ramiahdas** |
| Cast: | **P. K. Saraswathi, T. R. Ramachandran, T. K. Ramachandran, V. K. Ramaswamy, P. V. Narasimha Bharathi, P. S. Veerappa and others.** |
| Released at: | **Chitra, Madras** |
| Date of Release: | **7th November 1952.** |

Directed By:
**T. R. RAGHUNATH**

**She is not surprised. She is expecting. But she will look surprised when he actually comes near. Why, she might even look frightened like an innocent deer. That is a woman all over. And Shyama is not different in "Gul Sanober", a costume fantasy directed by Aspi for Super Pictures.**

***OUR REVIEW***

# "Palleturu", Idiotic Village Nonsense!

## "Progressives" Do Clumsy Communist Propaganda!

Communists are incorrigible inventors. Though Communism is a precise social science with very precise ideals and still more precise methods, "progressive" writers continue to discover new beauties of Communism for the edification of the downtrodden and the oppressed. Whether these new beauties beautify the life of the poor or not, they certainly help the political propaganda of the Communists in India.

The very name of the producers of this picture smells of Communism while the writers of the story style themselves as "progressives". But with all their progressivism, they do not display much of intelligence in the choice of their subject which today sounds like an obituary of a dead person. Where is the villainous landlord, shown in the picture, found these days? The Communists don't know the answer but they will still continue to flog a dead horse for political purposes.

Ganapathy, the rich man of the village, is the usual packet of vice and wickedness. He wishes to seduce the wife of his servant Kondiah and when he fails to do so, he tells Kondiah that his wife Shantha was carrying on with Chandran, a humble peasant who had incurred Ganapathy's wrath. Kondiah hammers Shantha and drives her out of his home.

### RAPING BEFORE MARRIAGE ?

Chandran is in love with a pretty girl Suguna and, they often express their love by singing duets. Ganapathy, a widower, casts covetous eyes on Suguna and her father is persuaded to give the girl in marriage to Ganapathy. Preparations for the marriage go on briskly in the home of the rich man, who is also not averse to selling in the black market paddy which he has hoarded. Kondiah entrusted with this task gets arrested by the police but Ganapathy does not stretch his little finger to save him.

To ravish Suguna, Ganapathy manages to send her a message one night that Shantha was waiting for her in a jungle adjoining the village. When she goes there, Ganapathy sets on her but before he could accomplish his purpose he is

**Curves tell a bubbling story of youth —the rest is imagination. Lalita Kumari, a dancer, attracts attention in "Mashuqa", a love tale directed by Shanti Kumar for Chitrakar Ltd.**

stabbed, but not killed. Chandran who happens to be there is arrested for the crime.

At the trial, Kondiah makes his appearance and admitting guilt exonerates Chandran. Law and justice cease to function here and every one returns home happy.

In this incredibly stupid story, one absurdity overlaps another. Even today, in a village, there is something like public opinion and the character of every man and woman is known to the rest of the village. Kondiah might have been a fool; but to say that he took Ganapathy's word for his wife being unchaste and kicked her and abused her and drove her out of the house is stretching the imagination too much, especially when Shanta pleads with tears in her eyes for an opportunity to tell her story. She could have told a convincing story of how Ganapathy tried to seduce her.

### IDIOTIC POLICE

When Kondiah is arrested for trying to smuggle paddy to the black market, the police do not seem to think even for a moment that a poor landless worker like him could not have owned that amount of paddy to be sent away in a number of bullock carts. Kondiah points to Ganapathy as the owner of the paddy but the police are more willing to accept Ganapathy's disclaimer. No attempt is made even to show that the police had been bought over thus forcing upon us the conclusion that the police were a pack of idiots.

Suguna does not look like a fool who would believe the story of Shantha waiting for her in the jungle nearby. Besides, an unmarried girl of her age would not tempt fate by trying to go all alone to a jungle to see Shantha. And when Ganapathy lies down bleeding from knife wounds, Chandran comes into the scene conveniently asking to be arrested; this incident takes place in the jungle but, after the commission of the crime, enough people come there to fasten the guilt on Chandran.

### STUPID ALL ROUND

A good length of the film is wasted by silly village scenes such as village dances, cock fights and endless ploughing of the land. There is a wandering minstrel also going about, singing inane songs which no one cares to hear. The story writer did not have the brains to weave these scenes into the pattern of the story and they now cry for the scissors. The first one hour is wasted on such pointless stuff.

N. T. Rama Rao, usually a good artiste, fails to impress, because of his role which provided him with no opportunities. Ranga Rao, is wrongly cast as the villainous landowner. He tries his best but fails to convince. Ramana Reddi plays the part of Sankaran, the evil friend of Ganapathy, but he overacts throughout.

Savitri plays the part of Suguna and could be said to have done a good job of it for nowhere in the picture is acting of a high order called for. The story does not travel from incident to incident to a climax which would throw the conflict of character into bold relief. Like a donkey which has broken tether, the plot wanders about munching a handful here and chewing a bit there without coming to grips with any situation. Suguna is a colourless conception.

The only portrayal worth mentioning is that of T. G. Kamala Devi as Shantha. When she is kicked about and brutally assaulted by her husband she does some good acting but it ends there.

Dialogue is extremely prosaic and dull while music and songs are very much below average. Photography is amateurish with crane shots being particularly clumsy. Sound recording is clear.

The picture is a very poor entertainer and damnably poor Communist propaganda. It is a disgrace to the "progressives" who wrote and produced this rot.

**"PALLETURU"**
**(Village)**

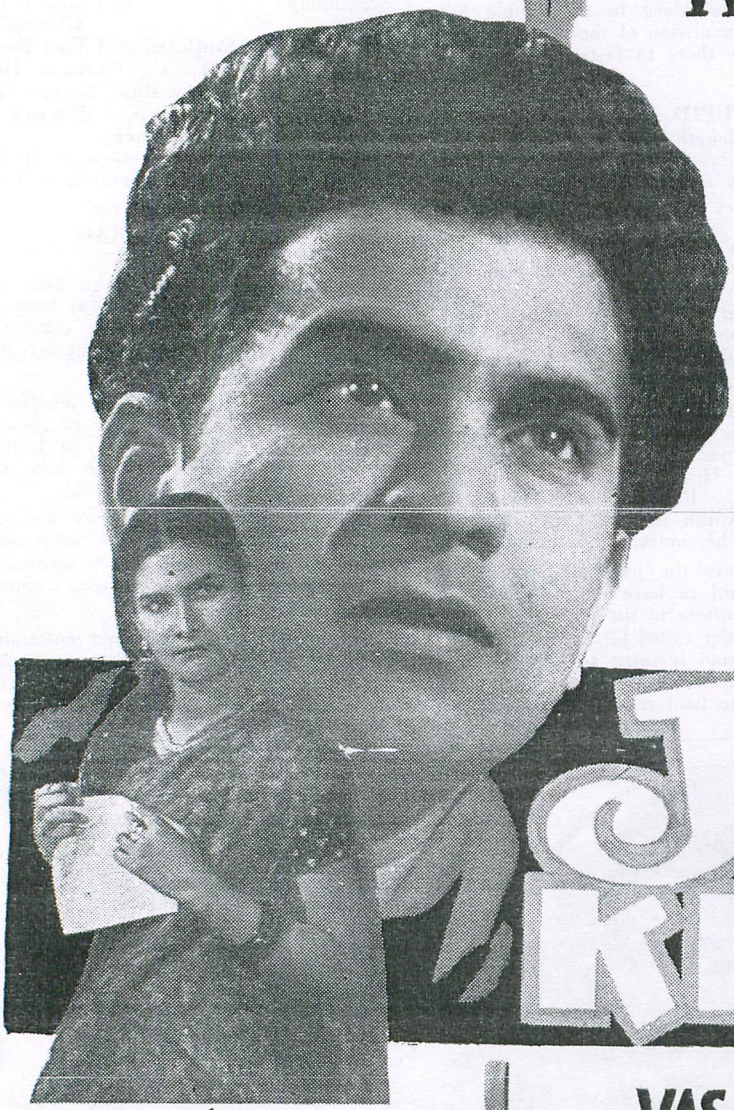
Producers : **People's Art Productions**
Language : **Telugu**
Story : **Sunkara and Vasi Reddy**
Screenplay : **T. Prakash Rao**
Music : **Ghantasala**
Lyrics : **Sunkara and Vasi Reddy**
Cast : **Savitri, T. G. Kamala Devi, N. T. Rama Rao, Ranga Rao, Nagabhushanam, Ramana Reddy and others.**
Released at : **Gaiety, Madras**
Date of Release : **14th November, 1952.**

Directed By :
**T. PRAKASH RAO.**

**Take your choice between the fine and the crude! The choice will describe the chooser. Poles apart in their sex-appeal these two women, Nimmi and Neelam, make "Danka", an exciting love tale, directed by J. P. Advani for Goodwill Pictures.**

TO BE RELEASED SOON.

# When people fight amongst themselves who Wins?



MANGAL PICTURES'

# JEET KI·SI·KI!

Directed by

## VASANT JOGLEKAR

Starring

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SALVI * JOG
MADGULKAR
SAROJ BORKAR
SHALINI & RAJAN

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# AT HOME AND ABROAD

**Affected innocence with a touch of tears makes a woman look like a poor hunted deer. It is an effective trap for those smart men who think that they know everything about a woman. But if man only knew that a woman has a new face for every design of her mind, he would not rush so readily into a blind deal which poets describe as love. See how Madhubala has set Dilip Kumar thinking in "Sangdil", a fine social drama produced and directed by R. C. Talwar for Talwar Films.**

### ON RIGHT LINES!

New Delhi, November 27.

Dr. B. V. Keskar, Minister for Information and Broadcasting, introduced in the House of the People, a Bill to amend the Cinematograph Act, with a view to removing certain defects noticed in the course of its adminstration.

At present, under the proviso to Section 6 of the Act, a fortnight's notice has to be given to the person who has been granted a certificate to exhibit a film, whenever a film is declared to be uncertified by an order issued by the Central Government.

In actual practice, however, the giving of notice caused such a delay that the very object of uncertification was defeated. It was better, therefore, that this proviso was deleted.

Another clause in the Bill seeks to recast the penalty imposed for tampering with certified films after certification. The punishment for such tampering is imprisonment which may extend to three months, or with fine which may extend to Rs.1000/- or both. In the case of a repeated offence, a further fine which may extend to Rs.1000/- for each day during which the offence continues, will have to be paid.

Formerly the punishment was only a fine and did not include a prison sentence.

Quite a few producers have the nasty habit of incorporating deleted portions after certification, especially when the pictures are released in small towns. If the government is at all serious in their intention, they should employ a special staff for the detection of such offences. At present only Filmindia detects them. Only then the penalty clause will have some significance and act as a deterrent in case of offenders.

### TRYING A "NOO" ONE !

Hollywood, November 18.

Well-known film star Mickey Rooney eloped with 22-year old model, Elaine Meinkin, to Las Vegas.

They will be married soon at the Flamingo Hotel. This will be Mickey's fourth marriage and he is only 32. As for Elaine, it is her second attempt.

### MORARJI TO NOTE !

Nagpur, November 23.

Mr. S. L. Verma, Chief Executive Officer of the Nagpur Corporation, has issued an order, prohibiting the beating of drum or blowing of trumpet or beating or sounding any other instruments or utensil in any public place or public street, or shop, hotel or restaurant between 9 p.m. and sunrise, except with his written permission.

The public had also complained about the playing of recorded music through loudspeakers and amplifiers at all odd hours. This has now been strictly prohibited between the hours of sunset and sunrise.

Though we don't expect the order to work miracles, it is high time our citizens learnt to respect the quiet of the night and stopped the blaring of radios and gramophones at unearthly hours.

### THEY GET IDEAS ?

Colombo, November 23.

The immigration authorities in Ceylon are not prepared to allow women musicians from India to visit Ceylon. They have no objection to male musicians from India, provided they deposit the cash security and guarantee repatriation before the expiry of visas.

Recently a Ceylon resident applied to the Controller of Emigration and Immigration for permission to bring down a musical troupe from India for a concert. The Controller refused the permission as "entry of women musicians cannot be permitted".

May be the Sinhalese men cannot resist the charms of Indian women musicians! How else are we to explain this invidious distinction between men and women musicians?

### BLESS THEM, GOD !

Bombay, December 11.

Ila Kumari, daughter of Producer Vishnukumar Maganlal Vyas, was married to Prafulla Chandra, son of Mr. Chandulal S. Pandya, Deputy Commissioner of

Police, Bombay, on Wednesday the 10th of December at "Nandadeep", Nepeansea Road, Bombay.

More than half of the film industry attended the wedding and blessed the couple with good wishes and presents. Chief Minister Morarji Desai, the most prominent guest of the evening, gave his ministerial blessings to the newly-wedded Ila and Prafulla, in place of his usual moral sermon.

## POOR LLOYD !

Memphis, U.S.A., November 16.

Lloyd T. Binford, chairman of the Memphis and Shelby County Board of Censors, refused to certify Charlie Chaplin's "Limelight" for an exhibitors' trade show as well as for public screening.

Way back in 1947 when Charlie Chaplin's "Monsieur Verdoux" was put before Binford, he had banned it. Similarly in 1951 a revival of "City Lights" met with the same fate.

Chaplin seems to have rubbed it the wrong way with Binford. Imparting personal prejudices to censorship is not justifiable unless the picture contents are harmful. "Limelight" incidentally had a London premiere and is reported to have been liked by many. It is the story of a music hall artist who has fallen on bad days and is prevented from committing suicide by a dancer.

## WRONG FIGURES

New Delhi, November 18.

Replying to two members, Mr. Algurai Shastri and Dr. Choitram Gidwani, Mr. T. T. Krishnamachari, Minister for Commerce and Industry, said that Pakistan had not banned the import of Indian films.

As regards the income that accrued to India and Pakistan from each other on account of such trade, from February 26, 1951 to August 7, 1952, the value of Indian films exported to Pakistan was Rs. 3.51.831. Pakistan's export to India was Rs. 37.133.

The Pakistani Film Chamber, Lahore, had expelled its representative, Mr. Ismail Noor, for supporting without consulting the Chamber the Committee's resolution suggesting to the Government the ban on import of Indian films. The Chamber held that such a ban "would be ruinous to Pakistani film distributors and cinemas and of no advantage to the Pakistani film producers". 85% of the total market of the Pakistani producers was in India.

If the figures of export and import given by the Government are right, then the producers are cheating the government wholesale.

## DIRTY WORK, EH?

Hollywood, November 23.

An insurance company has demanded the return of £6923 from Sabu, the Elephant boy of Hollywood films. The amount was paid as damages for a fire which destroyed a part of his house. The company now feels that Sabu was directly responsible for this fire, according to the evidence made available, and has put in a claim for £6923.

## ONE WAY JOURNEY

Hollywood, November 17.

One time silent film actor, Jack Conway who became a popular director, died of a heart ailment at the age of 65.

He was the hero of a two-reeler "Her Indian Hero" produced in 1909. He later worked in many more pictures till he turned to direction in 1918. In 1928 he made the first talkie film for M.G.M. "Alias Jimmy Valentine". His last picture was a comedy "Julia Misbehaves" starring popular actress Greer Garson.

**Kumud's tailor must be a pyramid architect. How else can you explain her emphatic appearance in "Sandesh" directed by Bal Gajbar for Sandesh Pictures?**

## HOLLYWOOD POISON

New Delhi, November 24.

In a statement placed before the Council of States, Dr. B. V. Keskar, Minister for Information and Broadcasting, revealed that 165 foreign films were awaiting examination and certification by the Central Board of Film Censors. Out of these 141 were from the United States, 14 from Britain, 4 from U.S.S.R. and 6 from other countries.

During 1951-52, 2226 films were granted certificates for public exhibition. The number of films from other countries were: U.K. 669, U.S.S.R. 38, Pakistan 9 and other countries 133.

The figures for seven months of 1952-53 ending October 31 were: U.S.A. 1025, U.K. 215, U.S.S.R. 18, Pakistan 4 and other countries 34.

The figures bring out one relevant fact. It is hard to beat the Americans in sheer quantity of motion pictures. That may be one reason why their quality has gone down so much in recent times.

## IRREPLACEABLE

Bombay, November 18.

Faredoon Irani's mother died on Sunday the 16th November at the age of 69.

Faredoon has been in the news recently for his brilliant photography of "Aan". We offer him our sincere condolences on his bereavement. May her soul rest in peace!

## CHANCE OF DUTCH BRIDES

Wageningen, Holland, November 27.

The Dutch weekly "De Spiegel" which has over 170,000 subscribers is reported to be popular with readers all over the world. Some time ago this weekly started a correspondence club section with an idea to bring the youth and the intellectuals of different countries nearer. Some 200 girls and boys in Holland are anxious to have pen friends in India so that they learn more about this ancient land of varied customs and traditions. Our girls and boys in India are good letter writers the way they keep writing and firing questions by the thousand to the editor of "filmindia" all round the year. Here's a request to win new friends in Holland and other places. Letters should be addressed to the editor "De Spiegel", Wageningen, Holland. The correspondent should give his name, address, sex, religion, profession, age, hobbies and the language he wishes to correspond in. That will start a series of pen-friendships!

## OF COURSE! OF COURSE!

London, November 29.

Noel Coward, the well-known British playwright and composer, who was mentioned by one of the witnesses in the Slansky Treason Trial in Prague, denied ever having been a member of the British Intelligence Service.

Reading his statement on the British Broadcasting Corporation Hebrew service, Mr. Coward said that he had never met Andred Simone during his stay in France. Simone was the witness who mentioned his name in the trial.

## WELL, MORARJI?

Munich, W. Germany, December 11.

All youths under 16 have been prohibited from participating in night life, gambling, dancing and drinking by an order issued by the Bavarian Government. Such an edict was considered necessary because out of 14,900,000 youngsters in West Germany there were 2,600,000 refugees, 1,250,000 fatherless and 30,000 orphaned.

These youngsters can see only those revues and cabarets which are officially classified as "in the interests of youth". They should not loiter in bars and cafes "longer than necessary". They should not take part in public dances nor be seen on the streets after 10 o'clock.

Our precocious youngsters learn quite a few tricks from sexy American pictures. They must be protected from this unhealthy influence.

### SHOWMANSHIP!

London, December 3.

British producer Sir Alexander Korda will lend five coaches to add to the splendour of the Coronation pageantry. Five years ago, Buckingham Palace had sold them to Korda as they were considered superfluous.

The coaches will be part of the Prime Minister's procession. Each is drawn by two horses and is of the type which was in fashion between 1780 and 1880. These coaches have appeared in many of Korda's films as in "The Ideal Husband" and "The Importance of Being Ernest". Pageantry makes many forget the shortages.

### ISLAM AGAIN!

Istanbul, November 29.

While investigating the shooting of a Turkish editor, the police came across a "death list" of editors who were condemned by some Muslim fanatics for organizing "beauty queen" contests and "for publishing pictures of Hollywood stars".

According to these Muslims, beauty contests are unIslamic and a disgrace to Turkish womanhood. They also denounced the recent Miss Turkey contest because "girls more than half naked were photographed" in it.

Is fanatic shooting for merely holding a beauty contest Islamic? It is up to these Muslims to answer this simple question. What about Indrani Rehman, then?

**Bombay's pret'y fishwives irritate quite a few producers and give them cataracts. Though they don't catch the right fish, they dress up the studio variety to soothe the eye. Doesn't Nalini Jaywant look attractive in "Samandar" directed by Phani Majumdar?**

### HEAPING AND CHOPPING!

Paris, December 7.

Dr. Germaine Gillet, a leading French surgeon, thinks he has got the clue to keep women's busts permanently attractive. He has perfected a brassiere which is permanent and invisible and is worn under the skin.

The woman has to undergo a four-hour surgical operation in which the brassiere made of flimsy nylon is fitted by suspending it from the collar bones. After the operation there is no need for any normal brassiere and low-cut dresses could be worn with ease.

He had already performed this operation on many French women who had developed complexes because of their shapeless figures. His patients ranged from a farmer's wife to a fashion house director who had to wear low-cut dresses for her career.

How about putting our molehills and pyramids into shape? If Dr. Gillet does that, he will have given a new beauty to the Indian screen.

### GOOD OLD ENGLAND!

London, December 10.

The popularity of the stage in England is a well-known fact and some of the stage plays have become so popular that they are running in the third year at London theatres.

The French play "The Little Hut" translated from Andre Houssin's "La Petite Hutte" has played 929 performances at the Lyric Theatre. The American show "South Pacific" has played 433 times at the Theatre Royal. Drury Lane.

**Never did a man look so right and proper, as Gope does in "Samandar" of Bombay Talkies. All he needs now is a boat of proper size. The rest we leave to the fish.**

**She has even got the stomach folds which Bombay's fishwives display whilst rushing past. Nalini Jaywant is going to sell a lot of fish in "Samandar" produced by Bombay Talkies.**

*Delhi, U.P.*:—ROOPNAGAR LTD., CHANDNI CHOWK, DELHI.
*East Punjab*:—UNITED FRIENDS, JULLUNDER.
*West Pakistan*:—FAMOUS PICTURES, LAHORE.
*Overseas*:—INTERNATIONAL FILM DISTRIBUTORS, BOMBAY.

*For Bombay & Bengal Rights contact*:—

**ROOPNAGAR LTD.,** SHANTSHREE, GOVT. GATE ROAD, PAREL, BOMBAY 12.

The Drury Lane box office collected 500,000 pounds out of which 94,000 pounds were paid in taxes. In India, Prithvi Theatres require relief from the Entertainment Tax.

### BUCK UP, KESKAR!

New Delhi, December 10.

One of the members in the Council of States made a suggestion that foreign films should be censored by the External Affairs Ministry before releasing them for exhibition. It was needed particularly in Russian films where they distorted history and did blatant propaganda for Communism as in "Life of Lenin".

Dr. Keskar said that 64 Russian films had been certified for public exhibition by the Central Board of Film Censors from January 15, 1951 up to November 30, 1952. An attempt had been made to screen Indian films in the Soviet Union but the only films exhibited there had been those shown by the Indian Embassy in Moscow on its premises. Dr. Keskar also said that the Government was willing to consider the question of asking distributors of foreign films in India and foreign producers of films in India to register themselves with the Government.

Let us hope this one-way traffic in films doesn't continue for long. Keskar must be quick.

### SPOILING FOR FIGHT

Trier, W. Germany, December 1.

18 Germans were arrested by the W. German police after a French soldier had been stabbed to death in a tavern brawl.

The French High Commission in Bonn described the affair as "particularly revolting circumstance". They blamed the German press for starting "an incitement campaign" and certain local politicians.

The W. German news agency said that the brawl started when civilians at the tavern sang Nazi songs. They were investigating the incident.

### ROMAN WOMEN!

Rome, November 18.

Traffic congestion in big cities is a veritable headache and cities like Rome, Milan and Florence are no exception. They have many narrow streets and cannot accommodate the increase in the number of vehicles.

Rome has another problem besides and that is connected with sex. Recently there was a battle between male and female taxi drivers. The male taxi drivers said that the women drivers were responsible for causing accidents and they also indulged in "unprofessional behaviour". That was when they let out their stationary vehicles to courting couples at a charge of sh.1|6 per hour. They allowed the lovers to have a tete-a-tete in the back seat and themselves went out for a walk or a plate of sphagetti.

Women are emotional creatures and the female taxi drivers probably get a vicarious delight in demonstrative love.

### GOOD OLD BASIL

London, November 18.

British film actor Basil Radford died in London at the age of 55. Some of his popular pictures are: "Passport to Pimlico", "The Winslow Boy" and "Quartet".

**In the South women still look very feminine with all round normal development and a mind antique in approach. Look at these two South Indian cuties, Padmini and Vanaja, tossing up youth with an arrogance that hurts the heart. Meet them in "Mr. Sampat", a social story produced and directed by S. S. Vasan for Gemini.**

### HOW MUCH WENT OUT?

New Delhi, November 17.

In addition to licences issued to established importers for the import of exposed cinema films during the current licensing period, the Government of India will consider applications for the import of a limited number of cinema films produced in non-English speaking countries "on merit".

The present quota for established importers is 100% of half of the best year's imports from soft currency areas and 80% from other areas. The new concession is being given to importers other than established importers.

In the year 1951-52, 1,05,96116 feet of exposed films—more than a thousand films —were imported by India mostly from the United Kingdom and the United States, at a total value of Rs. 28,01,277.

### DAHL VS BARKER

Hollywood, November 20.

Though Arlene Dahl and Hubby Lex Barker have been letting off steam at regular intervals, they have decided to have another try at their marriage.

Reconciliation took the form of a deal and the couple jointly bought a house for $75,000.

Now the house should unite them even if their ideas tear them apart.

### WHITE DEMOCRACY

New Orleans, U.S.A., November 29.

The New Orleans Court acquitted film actor Zachary Scott and his wife and some other white people who were charged for drinking in a Negro-owned tavern and disturbing the peace there.

Louisiana has racial segregation laws and Zachary Scott's party had gathered in a Negro-owned bar, mixed with the Negro patrons and consumed alcoholic beverages.

In his defence, Zachary Scott told the court that he had gone to this bar to look for theatrical talent. On this occasion it was to hear a mouth-organ player.

Said he: "Some coloured boys in the Navy just back from Korea recognized me and asked our party to have a drink with them. I was unaware of Louisiana's segregation laws".

The judge accepted Scott's explanation that his party had gone into the bar to look for theatrical talent.

### BAND BOY

Hollywood, November 28.

Academy Award winner Jane Wyman married band leader Fred Karger at Santa Barbara, California.

Jane's marriage came as a pleasant surprise to her many friends who were kept speculating till the last minute as to who would be her lucky partner. Jane's ex-husband is Ronald Reagan.

## BOYCOTT VS BOYCOTT

Madras, December 5.

At a meeting held on November 28th, the executive Committee and producer-members of the South Indian Film Chamber of Commerce, decided that musicians who accepted engagements on All India Radio would not be given work in films. Again no film advertisements should be given to the official organ of A.I.R.

It was also agreed that those members of the Chamber who had broadcasting commitments with A.I.R. should immediately end such agreements. The Chamber wanted the members not to pay the penalty even if they happened to be the defaulters, deliberately refusing to fulfil their engagements with A.I.R. In short it was a boycott against the All India Radio to show their protest against Dr. Keskar's new policy of lessening the percentage of film music and the refusal of A.I.R. to mention the name of the film in which the song occurred.

Mr. T. Sadasivam and his wife well-known singer M. S. Subbulaxmi, who are the proprietors of Chandraprabha Cinetone, were the only dissenters to the non-co-operation with A.I.R. resolution. They resigned their membership from the Chamber.

## "FALL OF BERLIN"

Moscow, November 28.

Mr. K. P. S. Menon, our ambassador in Moscow, presented Government of India certificates to the Soviet participants in the International Film Festival held in India in January 1952, at a ceremony in the Indian Embassy, Moscow. The Russian film "Fall of Berlin" was one of the pictures shown at the Festival.

M. Nikolav Semyonov, leader of the Soviet delegation, M. Pudovkin a film director and chairman of the Moscow Regional Peace Committee and many prominent officials attended the presentation ceremony.

Russian films are fast becoming popular in India. "Fall of Berlin" is running very well at the Royal Opera House. That is the best certificate the Russians can get from the Indians.

The Russians, however, are not eager to show Indian films in their country beyond a few token showings in the Indian embassy, which only harmless people see.

## CASH IN ADVANCE

Bombay, December 5.

The Lamington Road police arrested V. V. Pitale, proprietor of Pitale Pictures on a charge of alleged cheating in respect of Rs. 4500.

Noor Mohamed Chippa, a businessman of Ahmedabad, wanted a loan of one lakh of rupees. V. N. Palekar, a broker, introduced him to V. V. Pitale. Pitale is alleged to have promised him the loan and in this connection drew Rs.4500 for stamp fees and expenses to draw up an agreement. Then he put off the agreement from time to time.

Presidency Magistrate V. K. Muranjan granted Pitale an extension of the bail period. He was earlier released on a bail of Rs.7000/-.

## WAYS AND WAYS

Hollywood, November 30.

The starry fair sex in Hollywood has many weaknesses ranging from furs to furry men. Here are some titbits from Al Teitelbaum, one of Hollywood's well-known furriers.

Betty Hutton choses her furs by spreading them on the floor. So Al has to lock all the doors so that she can make her selection. Ava Gardner, on the contrary, likes to walk on them with bare feet.

In U.S.A. a smart star can get her mink paid for by income tax if she is able to show that it "contributed to income". Joan Crawford, however, has such a big collection of 35 furs including ermine, sable and mink, that the income tax won't allow her all these furs.

**A fine feminine face often hides a hard male heart. Is that why Dev Anand is these days playing rough roles with a vengeance? But this time he is the usual hero in "Arman", an emotional love story produced and directed by Fali Mistry for Film Technicians of India.**

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Jane Wyman got the U.S. Bureau of Internal Revenue to contribute 13,500 dollars to her 15,000 dollar fur coat. Jane entered "the black mist mink" with the fashionable "new tulip silhouette" as an exhibit at the Sacramento State Fair as an example of Californian fur styling. She won a gold medal worth a hundred dollars, thus "contributing to her income".

Indian actor Dilip Kumar should get life-time exemption because the fur grows on him.

## GOOD-BYE OLD GIRL!

Calcutta, November 9.

Popular Bengali stage actress, Prova Devi, died of a heart attack at her Calcutta residence on Saturday the 8th of November.

Beginning her stage career with Sisir Kumar Bhadury, the doyen of the Bengali stage, Prova earned great popularity in character portrayals. She went to America with Sisir's party and played in many theatrical performances there.

Prova also worked in films and some of them have been left incomplete owing to her sudden death. Her daughter, Ketaki, is also a good artiste and an established actress. Prova was in her late forties and it is a pity that a mature artiste of her talent and experience has been snatched away by death.

Her funeral was attended by stage and screen celebrities. Most of the Bengali cinema houses suspended their shows as a mark of respect to Prova Devi.

## HE FEEDS RACE HORSES

Calcutta, November 17.

While politicians talk glibly of improving the lot of the common man, the Prachi Cinema of Calcutta seems to be contributing its mite towards the well-being of its employees.

Some time ago, the management of Prachi Cinema donated a bed in the T.B. hospital in Calcutta to be utilized by workers in the show business. They have now introduced a provident fund scheme for their employees. The employees have to contribute one anna in a rupee on the basic salary while an equal amount will be given by the management. They have also set up a regular scale of pay with annual increments.

Other cinemas should follow Prachi's example and see that their employees are cared for in the proper manner. How many hospital beds has theatre-magnate Keki Modi donated after earning millions and millions? He feeds race horses.

## TRY BARBERS' WIVES

Hollywood, November 21.

In a scene for "The Farmer Takes A Wife", Betty Grable had to give a haircut to her hero, Dale Robertson. Dale was naturally nervous but then Betty acquitted herself very well. Being a lover of horses, she has good practice at trimming the manes and tails of her horses.

Some of our screen heroes like Dilip Kumar and Raj Kapoor need this kind of tonsorial treatment for a change. Our glamour girls know the art of only nestling against their thick tops!

## NO BOX-OFFICE

Madras, December 13.

Film stars Suryakumari, G. Varalakshmi and S. D Subbulakshmi went round China Bazaar collecting donations for the relief of the cyclone victims in the Tanjore and Tiruchirapalli districts.

For all the display of ear-to-ear smiles, they collected only Rs. 400/- and among their donors were a blind vendor and a rickshaw man. Wouldn't it have been better if the stars themselves had contributed that amount?

### HER WORM?

Hollywood, November 26.

Film actress Jean Peters of "Viva Zapata" fame is extremely fond of gardening. Her favourite flower is the camellia and a horticulturist told her that addition of worms to the soil would improve its quality. So she imported over 2000 worms for her camellias.

Anything to satisfy a whim! But who is the worm in her bed?

### LET US HOPE!

Bombay, December 12.

The Films Division will shortly start three new units to produce educational films for use in schools, colleges and state governments. That is good news because we are badly in need of sensible educational films with the Indian background.

The Films Division will also train six apprentices every year in different branches of film production. The students selected should be graduates of arts or science and hold diplomas of recognized film institutions in Bombay, Bangalore etc.

Let us hope they teach the recruits something practical and make them better technicians. The Films Division idea is commendable so long as they don't make a mess of it. Their past, however, is most uninspiring.

### OBSTINATE!

Bombay, December 12.

Clarifying the government's position in regard to the tussle between film producers and A.I.R., Dr. B. V. Keskar again emphasized that the Government would not reconsider the gradual reduction of recorded film music on the A.I.R. and its substitution with light music. The Information Ministry had taken the decision and it was "well-thought out". In a month's time the percentage of film music would be brought down to 60% of its present playing time.

### SELF HELP!

Mexico City, November 17.

With the passing of a new Bill by the Mexican Congress, every Mexican film theatre has to exhibit Mexican-made films for at least half of its annual screening time. As regards distribution companies, only 5 are reported to have been licensed against the existing 25. Both foreign and domestic films will have to move through these companies. The Bill also limits foreign films to 42 months of exhibition time.

The American spokesmen were, however, under the impression that an injunction might be sought on the ground that the law intended to promote a private monopoly in the distribution of films.

### IN PARIS!

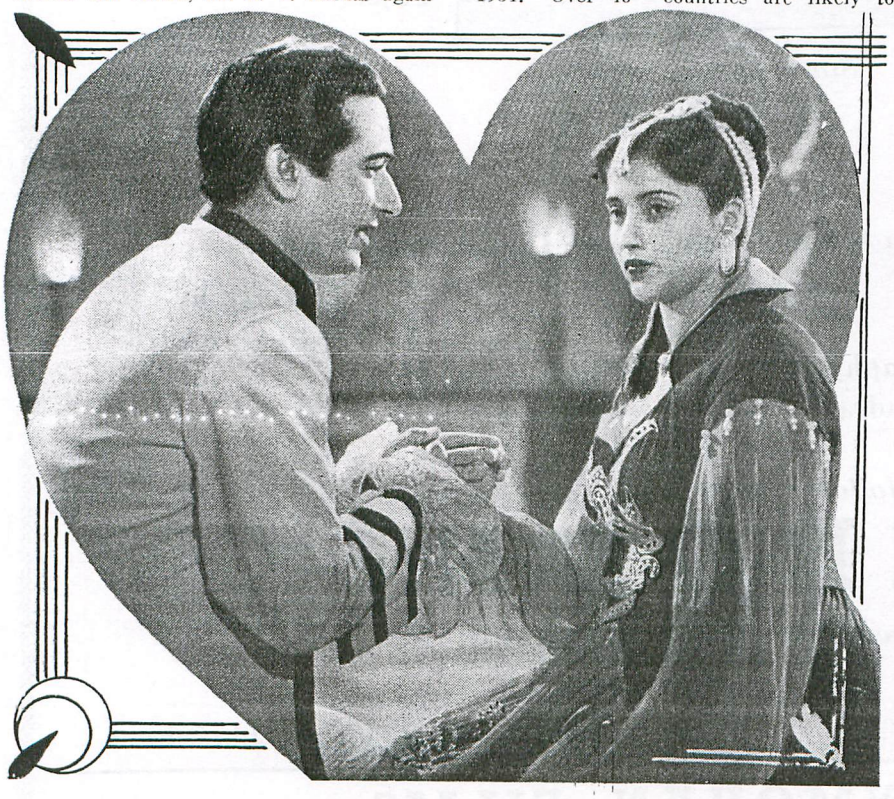
Paris, December 4.

The 4th International Congress for Educational and Short Films will be held in Paris from March 2 to March 7, 1953.

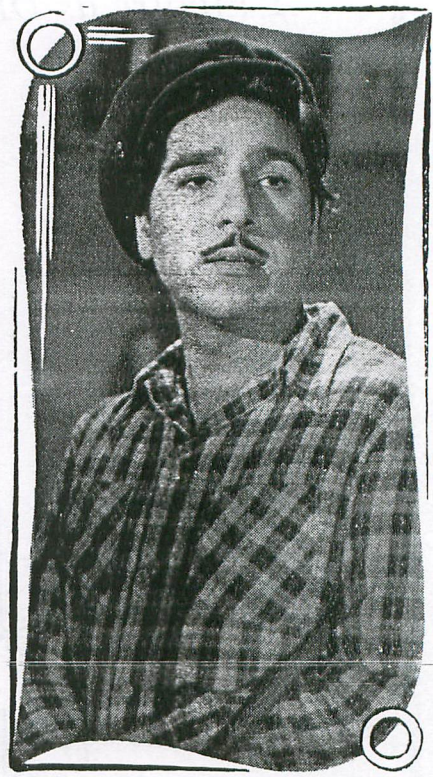
This Congress works for the propagation of human knowledge through educational, cultural and documentary films and the first one was held at Hamburg in 1949, Berne in 1950 and Salzburg in 1951. Over 40 countries are likely to participate in it. Their pictures will be shown to members of the Congress in addition to public shows in a theatre of Champs Elysees.

More details can be had from the Secretariat, 4th International Congress for Educational and Short Films, 92, Champs Elysees, Paris.

Let us hope some of our producers show some cultural shorts on India and transport her beauty on celluloid for the benefit of foreigners.



**When men become too eager, women take time to think. It is the cat's pastime with the mouse before swallowing it finally. Look at the over-anxious Amarnath pressing his suit before Mohana in "Danka", a love tale directed by J. P. Advani and produced by Nimmi for Goodwill Pictures.**



**Some men look like milk-sops but don't miss a cow on the road. Ram Mohan strikes us as having that talent in "Jaggu", a social story produced and directed by Jagdish Sethi.**

### STILL SINDH IS GONE!

Bombay, December 7.

At a Congress workers' meeting attended by Pandit Nehru, the Congress sevikas sang a different version of "Jana Gana Mana", the Indian national anthem. The word "Sindhu" had been eliminated besides some other changes.

After the song was over, Nehru took the sevikas to task. He asked them why they had substituted "Sind" by "Kamrup". Said he: "This is too bad and can't be allowed. If you think the word "Sindhu" should not be there because Sind is no more with us, why do you forget that there are lakhs of Sindhis here? The song was written by Rabindranath Tagore and it is not wise to change it. This is a song for the whole of India. Besides, while changing the song, you are robbing it of its poetry". But Sindhi does not mean Sindh.

Luckily the Congress sevikas are not our national lyricists. Otherwise poetry would have died long ago.

*A Picture as DELICATE & as DANGEROUS as its title!*

*Starring Beauty Queen*

# VEENA

?

**Shammi, Manmohan Krishna, Achla, Badri Prasad, Sunder & Wasti**

*Written & Produced by*
**K. A. ABBAS**

*Directed by*
**MANMOHAN SABIR**

*Photography*
**Ramchandra**

*Associate Director*
**Narendra Trivedi**

———:o:———

*Soon to follow a hair-raising murder mystery*

# ★ KHOON ★

*Directed by*: **MANMOHAN SABIR**

**For both the pictures**

*Bombay*: **New Films, Bombay**

*Bengal*: **Janata Pictures & Theatres Ltd., Calcutta**

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## MANMOHAN FILMS

**134-Famous Cine Lab. Mahaluxmi, Bombay 11.**

# WOES & ECHOES

*(This is the readers' forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5|- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)*

**Do they need knives and swords when they can kill with smiles and eyes? And have they to dress as bandits to steal hearts? Isn't youth enough to toss up a hundred hearts? But film producers know that odd costumes make women more attractive and therefore more dangerous. That is why Geeta Bali is in this muscle-straining pose in "Baaz", an entertaining thriller directed by Guru Dutt and produced by Hari Darshan for H. G. Films.**

### NEHRU LEARNS LATE

"Your leader in November issue under the title of "The Man Of The Year" is a unique and candid rejoinder to the producers who have been indulging in all sorts of mean and base abuses against you including that of calling you a blackmailer. It is also no less than a slap on the faces of those Muslims who have often been attacking you with nefarious charges of fomenting ill will and bias against Muslims.

"Is Mehboob not a producer? Is Mehboob not a Muslim? Perhaps he happens to be a good Muslim and a deserving producer that he has evoked such a distinguished and covetable ovation from the editor of a film magazine of "filmindia's" repute. To devote editorial columns to the narration of life and accomplishments of a worthy producer is no small appreciation. It is indeed a pleasure and a pride to find that you never hesitate to go all out to appreciate the well deserving merits of anyone, may he belong to any caste, creed or community.

"Even Nehru should condescend and try to understand and grasp the true meaning and spirit of secularism through the columns of "filmindia", and give up his notorious pro-Muslim brand of secularism".

BOMBAY. *A. C. Primilani.*

### COUNTRY OR PREMIER?

"Now my dear Baburao, no other journal stands higher in my esteem than "filmindia". It holds a mirror to life's manifold phases reflected with your quicksilver humour, sparkling and mordent wit, and enviable gift of phrase. You have always championed the underdog, exposed political humbug and diplomatic chicanery and exerted a humanising influence on public affairs.

"What I cannot understand is your current favourite blood sport against Jawaharlal. It runs counter to your traditions of clean fighting. It cuts athwart your conception of an ideal premier in free India. He, of all others, measures up beautifully to your standard of incorruptibility, selfless work and rounded perfection in the art of gracious living. He alone has caught so completely the accent and intonation of our national voice.

"And yet you injure the feelings of his countless admirers by persistent attacks on this well beloved leader of India. And you compromise your prestige thereby. As one who has seen a bit of the world, I assure you that the Premier is held in even higher esteem outside India. Your foreign readers' reaction to your biting campaign must be one of painful surprise. They will form a poor opinion of your reputation for fairplay and artistic perspective. A popular journal like yours cannot afford to alienate the sympathy of even one single reader. Will you please utilize your vitriolic pen to better purpose? More power to your elbow".

*Manek Chand Gulshan.*

JULLUNDUR CITY.

### MEHBOOB DESERVES

"Never in my many years of association with "filmindia" as a fan have I been so impressed by an editorial as that on Mr. Mehboob.

"There may have been better editorials in your excellent magazine than "The Man Of The Year" but I cannot recall one on a film producer. It is a great relief to read of a filmdom's personality,

AND

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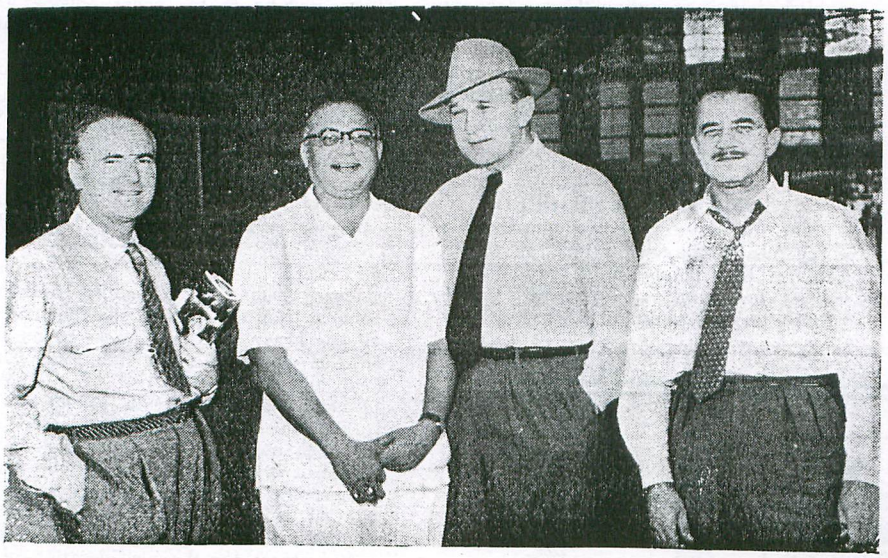

**They all meet at Girnar to exchange international greetings. From left to right: Art Director Franz Bachelin, Baburao Patel, Director William Dieterle and Producer Irving Asher. They visited Ceylon to fix up the locations of "Elephant Walk", a Paramount picture.**

who preaches and practises the sober virtues of art and admiration for one's own country. I just cannot resist telling you that I thoroughly enjoyed the article on this pioneer of our period. His hardships stand out as a legendary tale of a hero and since he is on a fair road to progress and prosperity to-day, let us wish him the best of luck for his coming endeavours of love and lavishness.

"Congratulations to "filmindia" for being the first to have reviewed Mr. Mehboob's achievements".

BOLARUM. *V. Prabhaker.*

## THEY READ FILMINDIA

"Quoting an incident of acid-throwing by certain Hindus of Ujjain at a local Moharrum festival, the "Nida-e-Huq", a leading weekly of Persia, is reported to have condemned the Hindus of Ujjain and to have urged the Government of India to protect Indian Muslims from the tyranny of bigoted and fanatic Hindus and to create conditions whereunder the Muslims (of India) could perform their religious duties freely. Where the hell did this "Nida-e-Huq"—the "voice of truth"—get the "truth" of Indian Muslims not free to perform their religious duties from? Obviously, the inspiration is from the Pak Embassy in Iran. And what has our Ambassador in Iran done to stop such misleading and malignant propaganda against our country?

"It would not be inappropriate here if I mention that foreign champions of Indian Muslims like "Nida-e-Huq" would be doing a great service to us if they kindly stop espousing our cause since we don't find a greater champion of Indian Muslims and other minorities than our beloved Prime Minister and a surer safeguard than our Constitution.

"Will our champions, therefore, pay heed to this simple fact, Patel Bhayya?"

MADRAS. *A. M. Din.*

## FILL THE HEAD NOW

"As a reader of your esteemed magazine "filmindia" for the past six years, I always have my own admiration and regard for it and I consider that the magazine besides being classical and educating, also helps to design and improve the character of its readers. I quote an incident.

"The manager of a local bookstall where I used to purchase my copies told me a few days back that one of his customers was suddenly transferred to some other place and that the fellow had left this place without paying his dues to the manager. The manager is a nice man who believes every Tom, Dick and Harry and when I questioned him why he gave books on credit to the fellow without sufficient knowledge of his status and character, he told me that the man was very fond of books and especially he did not suspect him as he was regularly purchasing a copy of "filmindia" every month. "Then", I told him, "you need not worry. No reader of "filmindia" however poor he may be, can be a dishonest fellow after reading the superb articles and advice of the noble editor Patel". The manager was not, however, convinced. But he was taken by surprise when his customer sent his dues by money order with a note regretting very much for the delay in payment. It is needless to say that I got a head swollen since my prediction has come true."

MADRAS. *T. Balasubramaniam.*

## NO THINKING—WATCHING

"Hardly has the ink dried up on the "pact" drawn up by the unoffcial film delegation from Pakistan and some of the Indian film producers that the Film Advisory Committee in Pakistan has recommended a total ban on the import of Indian films in that country. In fact it was reported in the press sometime ago that accepting this recommendation, the Government of Pakistan had actually imposed such a ban, and as usual our producers expressed surprise and were "shocked".

"In this connection two things stand out in bold relief: firstly "filmindia" had expressed itself strongly against such a pact—although much to the consternation of the local film bosses—and secondly the eagerness of our neighbour to hit us wherever possible—even if it may mean cutting the nose to spite the face. How is Pakistan going to run its 400 and odd cinemas? By sounding the death knell of its exhibition business, will not the Government of Pakistan lose a huge amount by way of Entertainment Tax?

"But be that as it may, our producers should stop lamenting over the loss of Pakistan market. They must now explore fresh avenues. And if they somehow produce films of quality they can still capture the film markets in the middle east and south east Asia.

"Will the Indian film industry rise to the occasion? What do you think, Mr. Patel?"

BOMBAY. *S. Mohansingh.*

## LISTEN, KESKAR!

"I agree that of late there has been a noticeable improvement in the quality of documentaries produced by the Films Division. Here and there, one does come across shorts which reveal imagination in conception and skill in execution. That some of them have bagged prizes in Film Festivals held in foreign countries is a sound recognition of this fact.

"But, I am afraid, the same cannot, however, be said of the Newsreels. Usually, they are dull, uninteresting and repetitive, marked by a consistent lack of suitable subject, with the human interest, if any, thrown in the background. A friend of mine was not wrong when he remarked that these newsreels are nothing but the official gazette on celluloid, meant to record the publicity tours of Pandit Nehru and the opening ceremonies performed by other white-capped Ministers. Items from foreign newreels, when included in our own, provide a refreshing contrast as well as a sharp reminder of our inefficiency!"

SIMLA. *Prithi Paul Singh.*

## NEEDS MORAL STATURE

"If Shantaram has any sense of propriety he should make a confession that he was grievously mistaken when he hurled irrelevant accusations at you, just to please some of his fellow producers, or else, he should tell us if he paid you anything for such a happy review of "Parchhain" from you. His truthfulness is at stake now! He was wrong in blaming you instead of his mediocre films for those honest reviews of yours which all of us endorsed. Let Shantaram, Kardar and Modi realize now that they must give us genuine stuff to get a good review in "filmindia"

because Patel is not a hero-worshipper. He takes to task Kishore Sahu and Mehboob also and praises men like Bhagwan! It is not money but brilliance that counts with Mr. Patel. Millions of cinegoers all over the country realize this fact and Shantaram etc. must do the same".

KANPUR. *Shashi Datt.*

### DO YOU THINK SO?

"The popularity of "filmindia" is so great that any favourable review of a picture published therein makes the picture more popular than any leading publicity organization could do so (which means free publicity and more receipts).

"It is the same with the readers' letters published in it regarding the good quality of a picture or vice versa. For instance, immediately after the publication of my letter in the October issue, the distributor of "YUKIWARISOO" lost no time in cashing the opportunity. It was re-released in two theatres".

BOMBAY. *D. Natarajan.*

### BOMBAY HAS STOPPED

"The nuisance of permitting persons to carry inside the auditorium of theatres eatables like potato chips, peanuts, etc., is fast becoming an epidemic. These people do not seem to take full meals before coming to the film the way one finds them rushing to the shops outside when the interval comes! Many people object to smoking inside the cinema halls on hygienic grounds. But the smoke does not disturb the spectators so much as the rumbling noise created by the handling of the packets containing pea-nuts, chips, etc., by the persons having them. Sometimes this noise is so annoying that one is unable to make out the sound that is emerging from the screen, leave alone enjoying the films. This reaches a climax when immediately after the interval, a dozen people start fondling the chips-packets from all sides of the theatre! We all pay heavy admission prices to get some enjoyment by seeing a film, and not to hear the rumbling noise of the chips-packets. Reasoning with all these 'patrons' who create the noise would only result in ourselves cutting a sorry figure. Hence, it is the management of the theatre who should see to it that no eatables are allowed inside the auditorium, and to pull up the persons who defy it. Is not this a fit subject for the consideration of the authorities who issue licences to the theatres?"

NEW DELHI. *Mrs. Savithri Devi.*

### CROW BROKE THE BRANCH

"Posterity will hail you Mr. Patel, as the most famous political prophet. In the last issue of "filmindia" you had prophesied that the U.D.F. will soon break up. And before the ink has dried on the art paper of colourful "filmindia" here comes the news of 'BREAK IN THE OPPOSITION— 27 members of the Praja Party secede from the U.D.F.' Hats off Mr. Patel, the most-sure political prophet!"

CALCUTTA. *P. S. Easwaran.*

### PRODUCERS RESPONSIBLE

"The New Elphinstone cinema which is run under the management of Western India Theatres Ltd. has again raised the rates of admission for "The Greatest Show on Earth". The first time it did was for "Samson and Delilah". But do yon know the result? While "Samson and Delilah" ran for 2½ months, "The Greatest Show" failed to draw the crowds and had to be withdrawn after a couple of weeks. May I hope that the profit-conscious Modi would have realized by now the way in which the wind is blowing and will not resort to increased rates in future?"

MADRAS. *C. R. Meenakshisundaram.*

### YOU ARE RIGHT

"Krishna B. Madan's letter under the caption "Salvation" in your November '52 issue has induced me to say something though at the risk of being branded as a provincialist. While I fully appreciate his (or is it her?) spirit for impartial thinking, yet the examples he gave us seem rather unconvincing. If one person praises another of his own province that should not always mean that he is talking in terms of Provincialism, but we can certainly accuse him of provincial feelings if in his praise, signs of contempt for other provinces or their people are apparent.

"If Punjab Olympic Hockey Players or Prithviraj Kapoor got bouquets of praise from their Punjab leaders we should not

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accuse them of encouraging provincial feelings among the people but we could have accused them if they had disregarded other Olympic players or other film stars in contempt. A little bit of sympathy (call it Patriotism, though it does not fit here) always creeps in for people of one's own town, province, country, sect or religion (as the case may be). Naturally a Punjabi will feel proud of some Punjabis' outstanding achievement, a Bengali will take pride in a Bengali's work and so on. That is human nature! And it is hard to restrain it. So I would like to say that provincialism lies not in the praise of one's own province merely but at the same time in the condemnation or contempt of others"

CALCUTTA. *H. S. Hanspal.*

## "O, HO! REPLACE "LIDAR"?

"Was it left to you to drive home to our film producers the truth that they could, if they had cared, prevented the film artistes working in their current films from going out on a free trip to Hollywood, holding up their shooting thereby? Your subeditorial "A Shameful Sabotage" (in the November issue) has come more as a criticism of the folly of the film producers in not being a little more intelligent and alert than of the hasty decision of the concerned artistes in their flight to the U.S.A.

"After all, when the producers pay heavy sums and sign the stars for their films, they should have the commonsense to include in the contracts at least a clause to the effect that should the artiste fail to come for shooting on the prescribed dates or otherwise hold-up or impair the work, he or she would be liable to pay the loss to the company concerned. This is observed in all contracts involving money and as such one wonders how the producers could not think of it.

"We cannot blame the artistes because they know that they can bank on their popularity to get going with one producer or the other. You have suggested the minimum when you say that a clause should be incorporated in all future contracts that an artiste cannot go out of the country in the midst of work without the written permission of the producer (or producers, as is the case in our country). But, I think, in the interests of the stability of the film industry, the IMPPA should be empowered to take action on the erring artiste by forbidding other producers from engaging him or her for a specific period, and also punish the producer or producers if they employ a debarred artiste, as is the custom in Hollywood.

"But, the first step to achieve all these would be to replace Chandulal Shah from the presidentship of the IMPPA and elect some one who is more intelligent and concerns himself with the interests of all his fellow-producers".

NEW DELHI. *K. S. Sankara Narayanan.*

## DOUBLE FACE TACTICS

"I reproduce a report published in the press for the information of the readers of your magazine as under:

"The Home Minister of the Government of India is understood to have recently issued a circular stating that the Government servants desiring to join the Bharat Sevak Samaj as members may be permitted to do so provided it is not detrimental to the proper discharge of official duties".

"Where at all was the need of a Government circular permitting the servant to join a non-political organization?

"If it is a non-political organization the question of granting permission does not arise .

"A Government servant is free to work in any non-political organization which is his right as a citizen. There is no such rule in the government conduct rules or otherwise.

"This circular smells of some political background. It seems that the government have issued previously some other circulars not allowing government servants to work or to be a member of any non-political organization which has some different ideologies than those of the party in power.

"Why such discrimination? If the Government want the government servants to serve the society in non-political circle the government should not expect the government servants to work under the influence of party in power.

"The Home Minister of India should make an amendment that "government servant can join Bharat Sevak Samaj or any other non-political organization" in the circular under reference".

BOMBAY. *H. G. Jugat.*

## ALL RIGHT! GRANTED!

"Answering a question "Do you think that we require a Vivekanand?" by one reader you replied in a humorous way "We do not want preachers any more. We have a museum of them all". The word 'preacher' implies a man who knows preaching but who never or hardly puts his teachings into practice. But I think Vivekanand was not a preacher because he vehemently criticized and resented the imperialism of our Brahmins and priests. "The West is groaning under the tyranny of the Shylocks and the East is groaning under the tyranny of the priests" ("Thoughts of power"—Swami Vivekanand —page No. 63—para 3). Of course he gave numerous lectures on our ancient culture, spirituality, the Vedas, the Gita, the Upanishads etc., but he never repeatedly used the words 'Truth', 'Non-violence' etc., like Gandhiji whose arrival made 'Truth' and 'Non-violence' cheaper than the cheapest things. He repeated 'Bread', 'Work', 'Service' and 'Sacrifice'.

"He was not a dreamer. He was a practical man—a realist who believed in work, service and perseverance. "First of all, our young men must be strong. Religion will come afterwards. Be strong, my young friend, that is my advice to you. You will be nearer to Heaven through football than through the study of the Gita". ("Thoughts of Power"— Vivekanand—Page No. 14—Para 22). "First bread and then religion. We stuff them too much with religion when the poor fellows have been starving. No dogmas will satisfy the craving of hunger" (Above Book—page 22—para 9) and "I do not believe in a religion or God which cannot wipe the widow's tear or bring a piece of bread to orphan's mouth" (Above Book—page 24—para 12).

"I consider that the great national sin is the neglect of the masses and that is one of the causes of our downfall" (Above Book—page 58—para 21).

"Do not try to lead your brethren but serve them. The brutal mania for leading has sunk many a great ship in the waters of life" (Above Book—page 65—para 7). Aforesaid words should be learnt and remembered by our high-talking Congress leaders.

"Go, all of you, wherever there is an outbreak of plague or famine or wherever the people are in distress and mitigate their sufferings" (From "Thus Spoke Vivekanand"—page 31—para 2). Of course, our Congress leaders do go there accepting salutations from the hungry stomachs and showing lip-sympathy.

"Some of us will call him a saint. He was a saint but a warrior-like saint—believing in conflicts, struggles, work and service and not in meditation and trance like our old Sadhus.

"I have not a grudge with you, Sir, but I think he was not our present type so called moralists and ecclesiastics—high-talking hypocrites—whom we almost hate.

"I feel we do want—no, we do need a Vivekanand but never a Gandhi—not even in dreams".

GHATKOPAR. *Jaikishan Bhagat.*

## A MUSLIM'S HINDI!

"I am quite surprised to find that even a top class director like Vijay Bhatt has not cared for the language of the dialogue of his film, "Baiju Bawra". At one place when Manmohan Krishna says to the father of Meena Kumari that he had seen her with Baiju on a small hillock several times, he is made to say, 'Anekon Baar'. Let me tell Vijay Bhatt that 'Anek' itself is plural and the use of the word 'Anekon' is wrong. I did not expect such a silly mistake from Mr. Bhatt".

KANPUR. *Mrs. Savitri Devi.*

## KISSING GANDHI

"What a masterly article on kisses sir! I think it should make the so called great editors blush.

"As every new issue of your "filmindia" is published, we eagerly wait for the new blast on a new subject and never once have we been disappointed. Your wonderful article deserves to be printed in golden lettering throughout the world. You are a practical Gandhi, Sir."

BANGALORE. *K. S. Lakshman.*

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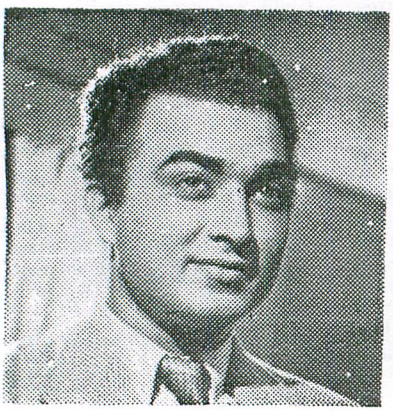

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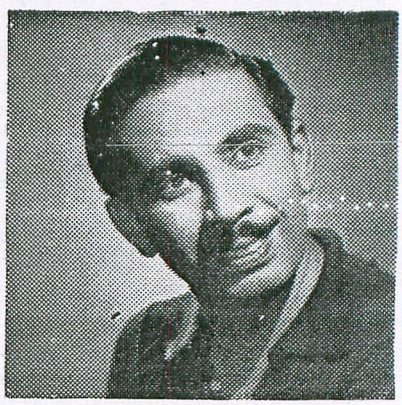

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**JOGI, M.A.**

***Direction***
**W A L L I.**

***Photography***
**S. HARDIP.**

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**THE PUNJAB FILM CORPORATION, BOMBAY—28.**

# PICTURES in MAKING

**Dressed to kill ! Who says that our village girls lack art, ornaments and clothes? Look at this well-loaded belle ! She gives a lie to the anxiety for villagers expressed in our Five-Year Plan. And she seems to be so well-fed that we should straightaway decontrol all food. But then this is the rich film star Suraiya who overeats at home and then works in "Goonj", a love tale directed by Phani Majumdar and produced by H. S. Kwatra for Kwatra Art Productions.**

### FAVOURITE FILM CORPORATION (Bombay)

Producer Y. Nensey is working feverishly on "Amrit", a purposeful social adapted from the well-known Marathi novel "Abhinay" by Dr. A. W. Warty. The picture is fast nearing completion at the Ranjit Studios and those who have seen the rushes seem to be optimistic about its box-office quality. The star cast is led by Munnawar Sultana, Ajit, Manorama and Kanhaiyalal, supported by Leela Misra, Bhudo Advani, Ramesh Sinha, Rajan Haksar and Sankatha Prasad. "Amrit" will introduce a new heart-throb called Nilofar. Direction is by Keki Mistry while photography has been entrusted to Shavak Mistry. Some of the tunes by Hansraj Behl are said to be catchy.

### ALHAD CHITRA (Bombay)

Every interested filmgoer is these days talking of "Nanhe Munne", Producer-director Datta Dharmadhikari's social which took Bombay by storm. Based on some real life incidents, "Nanhe Munne" has stark realism as its keynote and poverty for its theme—a theme with a hundred different facets and that is where Datta has scored over other directors. In the meantime, he is scrutinizing two more screenplays and as soon as they are ready, he will start shooting.

### AKASH CHITRA (Bombay)

Producer-director K. B. Lall is not a man to be hustled easily. He believes in doing a thing well and "Angaray" will amply prove this. It is a beautiful love story of the hills which will set many hearts on fire, seeing the realistic way in which the love scenes have been acted by Nargis and Nasir Khan, in their first romantic teaming. Others in the cast are K. N. Singh, Pran, Jeevan, Paro, Vanmala and Jagirdar. Faredoon Irani is in charge of photography. The musical score is by S. D. Burman. "Angaray" will be ready soon and quite a few think that it is one of the quality pictures of 1953.

### J. S. PICTURES (Bombay)

Producer-director Jagdish Sethi's "Jaggu" has been censored and is now awaiting release. This social stars Shyama, Kamal Kapoor, Kuldip, Tiwari and of course Jagdish Sethi in an important character role. The distribution rights for the South have been sold to Messrs. New India Film Circuit, 180, Gandhinagar, Bangalore. Let us hope "Jaggu" runs well and brings profits to Jagdish so that we get even better pictures from him in future.

### G. R. PRODUCTIONS (Bombay)

Director Kiran Kumar has completed a good bit of "Daao" starring pretty Shyama, Rehman, Shashikala, Mukri and Jeevan. Producer G. P. Sippy has made steady progress with "Shahenshah" an ambitious costume fantasy in Gevacolor. Director Amiya Chakrabarty is taking a great deal of pains over "Shahenshah". Vivacious Kamini Kaushal plays the feminine lead opposite Ranjan, supported by Shakila and K. N. Singh.

### NAYASANSAR (Bombay)

Written, produced and directed by K. Ahmed Abbas, "Rahi" a dynamic social story set against the background of tea plantations in Assam, is making rapid progress at the Mohan Studios. "Rahi" is being made in Hindustani and English and the latter has been titled "Cha". For the first time Abbas is reported to have cast Dev Anand in an ideal role opposite Nalini Jaywant. There are other important character portrayals by Balrai Sahani, Kate Sethi, Achala, David, Manmohan

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Krishna and Rashid Ahmed to bring home the pathetic condition of the labourers in the tea plantations. David is also the dialogue-director for the English version. Anil Biswas is in charge of music.

### KWATRA ART PRODUCTIONS (Bombay)

"Goonj" produced by H. S. Kwatra and directed by Phani Majumdar was released at seven theatres simultaneously in Bombay on the 19th December. The public response is encouraging and the picture seems to have appealed. "Goonj" stars Suraiya, Suresh and Sapru supported by Majnu, Ramesh, Madanpuri and Randhir. Music is by Sardul Kwatra.

### FILM TECHNICIANS OF INDIA (Bombay)

"Armaan" starring Madhubala and Dev Anand is reported to have become good. Apart from the emotional story, Producer-director Fali Mistry has linked the emotions through artistic shots making the picture a feast for the eye and the heart. Others in the cast are K. N. Singh, Murad and Shakila. Some of the tunes by S. D. Burman are considered to be lilting.

### H. G. FILMS (Bombay)

Those filmgoers who love to see exciting action will find the fighting scenes in "Baaz" interesting. Geeta Bali handles the rapier in a skilled manner as the captain of the pirate vessel. Gurudutt plays the hero, prince Ravi, who succumbs to Geeta's charms, besides directing the picture. Producer Haridarshan Kaur is looking to the costumes which have been designed by Kameshwar Saigal and Miss Ludmilla Primakoff, in addition to other production details. One of the biggest sets, General Barbossa's headquarters, was constructed at Shree Kant Studios and a fortnight's shooting done there.

### KRISHIN MOVIETONE (Bombay)

"Pahili Shadi" starring Nargis and Bharat Bhushan and directed by Ram Daryani is almost ready for release. It is a domestic drama with plenty of mass appeal, and a new twist to make an old story sound fresh.

### NEW PREMIER FILMS (Bombay)

Quite a few sequences of "Firdaus" starring Geeta Bali, Anup Kumar, Lalita Pawar, Badriprasad and Om Prakash are ready. It is being shot at the Shree Sound Studios. Producer Ahluwalia just returned after a long tour of some North Indian cities, particularly Lucknow, having fixed the locations for his new ambitious historical "Wajid Ali Shah", the last King of Oudh round whom have grown many legendary stories. His harem is reported to have had 370 women, each one having her own attendants and a separate suite of apartments.

### CHITRAKAR LTD. (Bombay)

"Mashuqa" starring Suraiya, Mukesh, Kuldeep, Agha and Durga Khote and directed by Shanti Kumar will have an all-India release including Bombay very soon. Music by Suraiya and Mukesh is the main attraction of "Mashuqa" and to that extent the picture is bound to entertain the masses.

### SADIQ PRODUCTIONS (Bombay)

Producer-director M. Sadiq tells us that he will make "Shabab" one of the best pictures of the year. With a story by Azm Bazidpuri and lyrics by Shakil Badayuni, "Shabab" has a good chance of success. Art direction is by Achrekar and Majid.

### KASHYAP PRODUCTIONS (Bombay)

Working with clock-like regularity, Producer-director D. D. Kashyap has completed the music recording of "Naya Ghar" his new social starring Geeta Bali opposite Shekhar. The shooting of some sequences has also been done and before long the picture should be ready. Others in the cast are Leela Chitnis, Jagdev and a sensational find.

### ASHA DEEP (Bombay)

Giving himself a period of six months to complete his independent production, "Shikast", Producer-director Ramesh Saigal simply bubbles with activity at the M. & T. Studios. Two reels are ready and the rushes indicate a really outstanding picture from the director of hits like "Shaheed" and "Samadhi". Writer Wajahat Mirza presents a saga of the peasant life in India with its numerous trials and tribulations. Dilip Kumar plays the hero opposite Nalini Jaywant. The supporting cast consists of Om Prakash, Durga Khote and K. N. Singh. Music is by Shankar and Jai Kishen.

### ROOPNAGAR LTD. (Bombay)

"Dhuaan", a mystery thriller, is fast nearing completion. Producer-director Roshanlal Malhotra has kept up the suspense till the last minute and that is why it is likely to do well at the box-office. The cast consists of Asha Mathur, Usha Kiran, M. Rajan, Om Prakash, Jeevan, Ullhas and Protima Devi. V. Avdhut's photography is reported to be one of the highlights of "Dhuaan".

### VAIKUNTH CHITRA (Bombay)

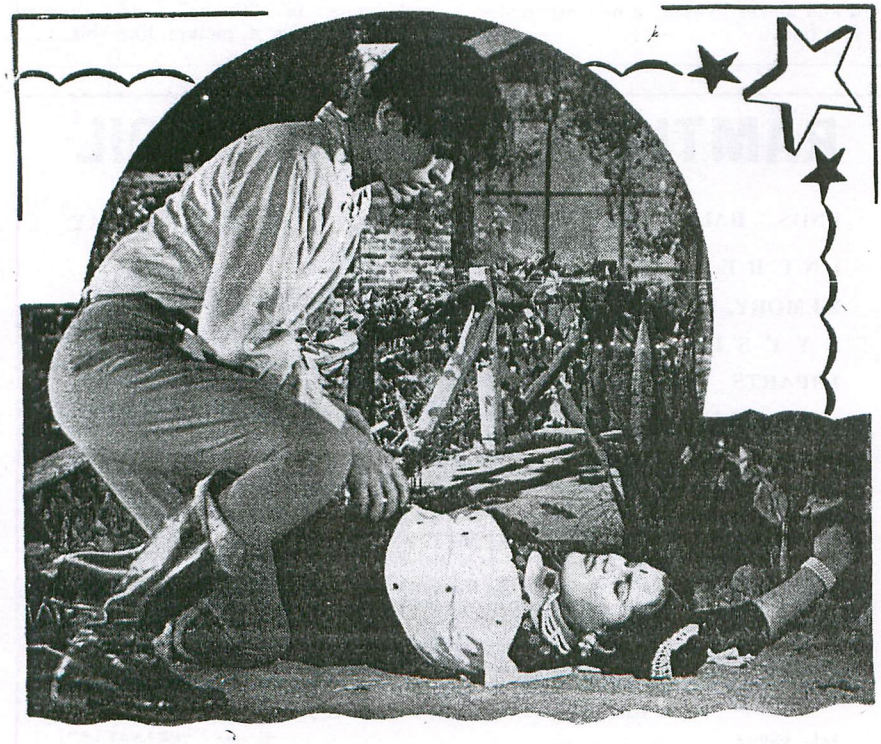
An exact replica of Jalianwala Bagh was recreated at Prabhat Studios and the climax scenes of "Jalianwala Bagh" picturized. The picture is now in the editing room. Written and directed by R. S. Chowdhary, it stars Achala, Karan Dewan, Jagdish Sethi, Roopmala, David etc. The musical score is by Anil Biswas.

### SAROJ PICTURES (Bombay)

"Nishan Danka" had some censor trouble but the picture was finally certified with a few cuts. Maganbhai Desai is now a happy man and "Nishan Danka" will be released soon. It stars Shyama opposite Ranjan.

### SAGAR ART CORPORATION (Bombay)

Director Ramanand Sagar is busy editing "Mehmaan", his maiden social starring Nimmi and Prem Nath. Arun Film Distributors, a new distributing concern, will release "Mehmaan" in Bombay. Producer Asha Biswas has a confident look that this idyllic pastoral romance will click. Others in the cast are Sajjan, Purnima and Radha Kishan. Appropriate music has been given by Anil Biswas.



**No woman has yet won a man without wiles. Shammi Kapoor is poor meat in Kuldip Kaur's hands but then Director Jairaj must have saved the lad in "Rajgarh", a costume thriller presented by Shyama for Three Star Movies.**

**Very simple and innocent but quite dangerous the way she made an ersatz Tarzan eat from her hand. Bina Rai leads a useful group of artistes in "Shole", a romantic theme directed by B. R. Chopra for Hira Films.**

### RAJASTHAN PRODUCTIONS (Bombay)

Once a production chief, Rashid Parwez has now become a producer-director. In "Rishta", a story rich in idealistic contents, he presents three newcomers instead of the tiresome star fare. Roohi plays the heroine and her fresh looks will remind you of the morning dew. Kalyan and Sudesh, two other finds, are also being groomed for stardom. Three songs have been recorded and the picture will go on the sets soon. The supporting cast has artistes like Kuldeep, Jayant, Leela Misra, Manhar Desai and Mirza Musharaff. All luck to Rashid!

### BANSAL PICTURES (Bombay)

"Ansoo" starring Kamini Kaushal, Shekhar and Pran, was released in some towns, where it is doing good business. "Krishna Sudama" and "Bhagat Singh" are progressing steadily at the studios.

### MANMOHAN FILMS (Bombay)

"Akash" starring Nadira and Balraj Sahani and directed by Manmohan Sabir is ready for release. Their next "Sheeshe-ki-Diwar" written by K. A. Abbas and directed by Manmohan Sabir, stars beautiful Veena, Shammi, Achala, Badriprasad and Manmohan Krishna.

### NITIN BOSE LTD. (Bombay)

Producer-director Nitin Bose has at last completed "Dard-e-dil" a romantic story starring Nimmi, Prem Nath, Meenaxi, Nawab, Murad and Protima Devi. R. C. Boral who gave us many unforgettable tunes in the early thirties, is in charge of music. The photography is by Dilip Gupta.

### COOPERATIVE PICTURES (Bombay)

Producer-director S. Srivastava's "Chingari" is reported to have become a powerful story of sighs and smiles. Nalini Jaywant and Shekhar are teamed together again with Pran, Sunalini Devi, Pratima Devi, Randhir and Ramesh Sinha lending suitable support.

### SITARA FILM CORPORATION (Bombay)

G. M. Durrani, one of our popular playback singers and radio star, has turned a producer and his first social is called "Do Baap". Starring Nimmi, the shooting of the picture has already begun. "Do Baap" as the title implies is the story of two fathers in conflict with adolescent youth.

### DOLLY FILMS (Bombay)

This new production company is the result of two hard-working persons joining hands in an attempt to produce an ideal picture. Journalist-cum-publicist T. W. Balchandani and art-director Prem Dutt are extremely enthusiastic and promise to make "Vasna" (Passion) worthy of their intelligence and experience. Balchandani has cast Bharat Bhushan to play the male lead while there is a regular talent-hunt for a new heroine to give the picture a fresh look. S. K. Pal, whose tunes in "Mun ki jeet" and "Maa" still haunt music lovers, will supply the melodies. Let us hope Producer Balchandani keeps his word and makes "Vasna" a new experience for film fans.

### ALL INDIA PICTURES (Bombay)

Producer P. N. Arora managed to get Mr. J. A. McConville, President, Columbia Pictures International Inc., interested in "Rail ka Dibba" starring Madhubala and Shammi Kapoor. He visited the sets of "Rail ka Dibba" and took its script with him, to consider the possibility of acquiring distribution rights for the U.S.A. and the Continent. Producer Arora engaged the friendly services of Bhagwan for a fighting scene in "Rail ka Dibba" where Shammi has to grapple with a gangster.

### BHARANI (Madras)

Two thirds of "Chandirani" in three versions, Hindi, Tamil and Telugu, directed by Bhanumati is ready. Some of the outdoor locations have been shot at the picturesque Kodai Hills in South India. If everything goes according to schedule, the picture should be ready for release in March 1953. Bhanumati plays the heroine opposite N. T. Rama Rao, supported by S. V. Ranga Rao, Agha and Relangi. Talat Mahmud has sung for the hero in the Hindi version and the songs are likely to become popular.

### THREE STAR MOVIES (Bombay)

Produced by Ravi Shankar and directed by Jairaj, "Rajgarh" went to the sets. Shyama and Shammi Kapoor are cast as the lovers with Kuldip, Anwar, Majnu and Ullhas in important roles.

### GOODWILL PICTURES (Bombay)

"Danka" produced by Nimmi and directed by J. P. Advani, has been nearly completed. Nimmi plays the heroine with gypsy passions and makes Amarnath her life-long slave. The rest of the cast consists of Neelam, Roopkumar and Mohana. There is plenty of action, intrigue and melodrama in "Danka" and filmgoers should not miss a picture like this.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